From the Fontaine des Innocents [Jean Goujon].

PIERRE LESCOT AND JEAN GOUJON.

By Professor Reginald Blomfield, A.R.A. [*F.*].

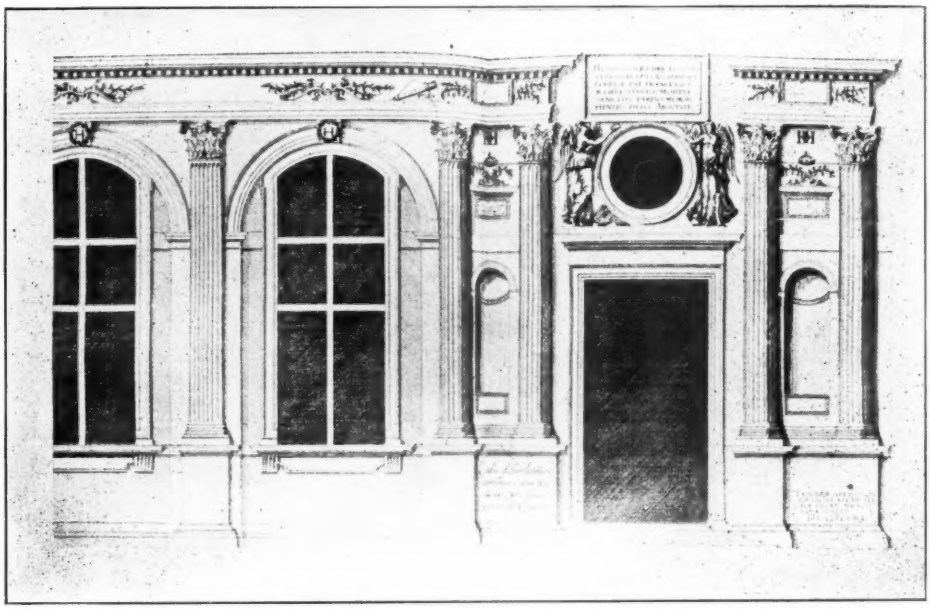
Read before the Royal Institute of British Architects, Monday, 5th December 1910.

FEW men have done so little for their reputation as Pierre Lescot, sieur de Clagny, abbé of Clermont, canon of Notre-Dame, and official architect of the Louvre. Historians have treated him with singular respect, placing him in a niche of his own as the finest French designer of the sixteenth century. A sort of legend of some super-eminent distinction of manner has grown up round his name. He is supposed to have excelled his contemporaries in refinement and architectural scholarship, and his fragment of the Louvre is held up as a masterpiece, beyond reproach and cavilling. Yet, in fact, very little is known about Lescot, and what evidence there is points, in my opinion, to a different conclusion to that which has been generally accepted.

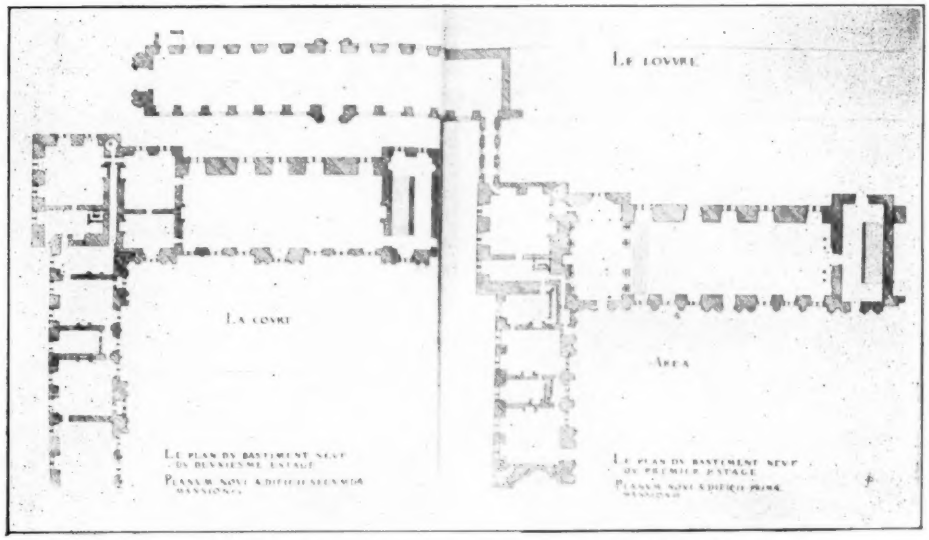
Pierre Lescot was born at Paris about 1510, and came of a legal family of some distinction. His father was Procureur-Général in the Court of Aids, and his grandfather on his mother's side was councillor and "maître des requêtes" in the King's household and second president of the Court of Aids. It was through the latter that Lescot inherited his property at Clagny. Of his early life nothing is known except what can be gathered from a poetical epistle addressed to him by Ronsard. From this most prosaic poem we learn that in his early years Lescot showed his artistic instinct by drawing at school when he ought to have been minding his books, and that at the age of twenty he added to his skill in painting the study of mathematics and architecture. Ronsard dwells with much unction on the merit and, indeed, condescension of such zeal in a man of good position and inherited means, and continues that Francis I. loved him more particularly, and that Henry II., not himself conspicuous for scholarship, honoured his learning so much that he made him his favourite table companion. The poem is chiefly valuable as indicating the position that Lescot held at Court. Ronsard, who was a good hater, lost no opportunity of humiliating De l'Orme, a strong intransigent man, and by backing Lescot with all his influence, he effectually helped his friend and injured his enemy. Beyond Ronsard's allusion to his studies in the arts and a complimentary reference to his skill as a painter in a treatise on money by Jean Bodin (1578), nothing is known of Lescot's training; there is no evidence that he went to Italy, nor did he produce any works on architecture, as did De l'Orme and Bullant, and most of the architects of the time. He first appears on the scene in charge of the Jubé or rood loft of St. Germain l'Auxerrois, which was being built

between 1540 and 1544. Payments are described in the Comptes as given to the quarryman and mason in the years 1540-41-42, and to workmen who had been working for 109 weeks on the pulpit, as it is called in the accounts. Symon le Roy and Laurence Regnauldin, "ymagiers," whom we have met before at Fontainebleau, appear (1542-44). Finally, in 1544, when the rood loft must have been nearly completed, a certain Pierre St. Quentin, master stone-cutter, appears in charge under the sieur de Clagny, and in the same year Jean Goujon, "carver of images," receives payment for a "Notre Dame de Pitié," the four Evangelists in half relief, six heads of cherubs, and other details for the work. St. Quentin is described in an entry in 1544 as having "le gouvernement des compagnons et conduicte du dict pulpitre, soubs Monseigneur de Clagny." From another entry it appears that at that date St. Quentin took over the contract from Poireau, the principal contractor. The inference to be drawn from these entries is that in 1544 a change was made in the administration of the work. A fresh contractor came in, and Lescot was placed in general charge. It will be noted that at the same time Goujon joins Le Roy and Regnauldin, and it will be found that in every work in which Lescot was engaged he never failed to associate with himself Jean Goujon. The only contemporary mention of Lescot in connection with the Jubé is the solitary entry in the accounts quoted above, which makes no reference to any design prepared by him, and in no way warrants the assumption that he did, in fact, design the screen. As a matter of fact, it was not till the eighteenth century that he was credited with the design. The Jubé was destroyed in 1745. Piganiol de la Force describes it as having been formed with three semi-circular arches, divided by piers of engaged Corinthian columns. The centre arch formed the principal entrance to the choir. In the two side arches were altars with balustrades. In the spandrels were angels with the instruments of the Passion. The four Evangelists were "sur l'appui du jubé . . . au-dessus des colonnes." He says that both in arrangement and execution it was an admirable piece of work, spoilt by over-gilding. The resemblance of this description to the motive of the design for the Louvre will be noted; indeed, it appears to have embodied the one and only architectural idea which Lescot was capable of conceiving. Lescot and Goujon were also associated in the famous "Fontaine des Innocents," which was built in 1550 at an angle formed by two streets, the Rue aux Fers and the Rue St. Denis, next the Church of the Innocents. The fountain abutted against the church, and was built as an open loggia with two arches at the sides and one at the end. It was taken down in 1785, and rebuilt more or less in its present form, as a detached square pavilion, with a new plinth and additional sculpture, in a manner which gives an entirely false impression of the original design. The engraving by Mariette, published at the end of the seventeenth century, shows the arches as flanked by pairs of Corinthian pilasters on a lofty plinth with balustrades between, and above the entablature a low attic story. The Naiads came between the pilasters, and the panels were below the balustrades of the arches and in the attic story above them. When the design was first attributed to Lescot I do not know. Up to the middle of the eighteenth century, at any rate, it was attributed to Goujon only. Daviler, an extremely competent authority, who edited Jombert's edition of the works of Anthoine Lepautre, issued early in the eighteenth century, specifically assigns its design to Jean Goujon, "architecte et sculpteur de Henri II.," and makes no mention of Lescot.

Meanwhile, Lescot had been called in for the rebuilding of the Louvre. In the reign of Francis I. the Louvre was still an awkward mediæval castle, consisting of a rectangular enclosure, with circular towers engaged at the angles and on the sides. The inner court measured about 165 feet by 145. At one end of it a huge detached donjon tower, 49 feet in diameter and 96 feet high to the springing of the roof, towered above the buildings. Such an arrangement Francis found impossible, and in 1527 he had the donjon taken down, not without some murmurings in Paris. Nothing further was done for the present, the King was



[PART ELEVATION OF THE LOUVRE, FROM DRAWING BY DU CERCEAU (BRITISH MUSEUM).



Plan of First Floor. Plan of Ground Floor.

PLAN OF THE LOUVRE BY LESCOT, FROM DRAWING BY DU CERCEAU (BRITISH MUSEUM).

busy at Fontainebleau, at Chambord, and the Château de Madrid, and had no leisure for the Louvre; but in the last year of his life his thoughts went back to his capital, and in April or August Lescot, as the best known man at the Court, was appointed architect of the new buildings at the Louvre and the royal buildings in Paris, with full power to conclude all contracts and arrange for the execution of the works. The patent refers to "un grand corps d'hostel au lieu où est à présent la grande salle, dont nous avons fait faire les desseins et ordonnances par vous." Here, at any rate, Lescot is referred to as having made the designs and as having "bonne expérience en fait d'architecture et grande diligence," and as having been fully acquainted by the King with his intentions in regard to the new buildings. The patent dwells particularly on this latter point of Lescot's intimate knowledge of the King's wishes; for Francis, up to the very end, meant to be his own architect, and all he wanted was some supple and intelligent servant to put his ideas into shape and to act as building policeman. Twenty-five years before Florimond de Champeverne, valet-de-chambre, would have been intrusted with the task, and, in view of Francis' methods of building, the evidence of the patent as to Lescot's capacity as an architect is not quite so conclusive as might appear.

Francis died in 1547, and one of the first steps of Henry II. was to confirm Lescot in his appointment, to carry on the work in accordance with the design and specification made for the late King. Lescot started the work immediately after Easter 1547; but in 1549 a change of plan was decided on. Lescot was commissioned to prepare a new design and specification and to pull down so much of the work already done as was necessary to carry it out. Meanwhile, Lescot had received no payment, and it is not till 1550 that a salary of 100 livres a month is assigned him, the usual salary of first-rate artists at the Court. Guillaume Guillain and Pierre St. Quentin were the master-masons (Lescot was faithful to his friends), Scibec of Carpi was brought from Fontainebleau to act as master-joiner, and Jean Goujon was there in 1555, "sculptor in stone" to the King. Further payments occur in 1557 and 1558. In 1559 Henry II. died, and Lescot was again confirmed in his appointment by the young King, Francis II., and after his brief reign by his successor, Charles IX., in 1561.

In this year Primaticcio managed to divert to Fontainebleau 6000 livres from the grant of 24,000 livres made for the Louvre (Comptes, ii. 40). The Court was undermined with intrigues, which were not confined to politics, but affected every relation of life. For year after year Catherine de Médicis pursued her barren and unprofitable policy of equipoise, setting back one year the men she had advanced the year before. The high ideals and enthusiasms of finer spirits wasted under this galling system of check and countercheck. De l'Orme died a disappointed man, and the disappearance of Goujon, soon after Catherine had got firm hold of the reins, is ominous of the wastage of good men which resulted from her disastrous system of intrigue.

Lescot's design is believed to have provided for the entire rebuilding of the rectangular court of the mediæval Louvre. The work was begun on the west side, facing towards the Tuileries, and was carried towards the river southwards from the present entrance, returning eastward along the river front in the direction of St. Germain l'Auxerrois and Notre-Dame. The staircase near the entrance with stone coffered vault, now the approach to the picture-galleries, is probably all that remains of the work done in the reign of Francis I., the rest having been pulled down to make way for the revised plans made for Henry II. Under that King the part to the south of this staircase was built, containing the famous Salle des Caryatides and the Tribunal on the ground floor, up to and including the pavilions at the south-west angle. An entry occurs in 1558 (Comptes, i. 356) of payment to Etienne Cramoy, sculptor, for figures and enrichments to the ceiling of the King's Chamber and antechamber, the former being on the first floor of the south-west pavilion (see Berty's plan, i. 229). It appears that by 1565 the south or river façade was well advanced. In that year there is an

CARYATIDES IN THE LOUVRE [JEAN GOUJON].
(From *La Sculpture Française*, by Louis Gonse.)

important entry of payments to Etienne Camoy, or Cramoy, and Martin Le Fort, sculptors, for having carved certain festoons in stone round marble ovals between the columns in the second story, and for having carved below and at the sides of the three windows of the upper story trophies of arms, "corselets, toraces, tarques, parvois exprès, dagues, arques, carquoys, et autres sortes d'armes antiques," also for having carved in marble tablets H's with an imperial crown enriched with branches of bay; "all these works being in the part now being built for the lodgment of the Queen on the river side." When Perrault made his additions to the south side of the Louvre these disappeared. Considerable sums were spent on the building in 1568. Lescot received his salary of 1200 livres for that year, but after that no further mention of him occurs in the "Comptes," and nothing further is known of his work at the Louvre between that date and his death ten years later. Though he was not disturbed in his charge of the building, his work was probably limited to the superintendence of the south wing; and the curious thing is that when the little gallery was built at the south-west angle, and the great gallery crossing from the Tuileries along the river front to join the Louvre, Lescot does not appear to have been consulted, and the work was placed in other hands. It almost looks as if in his latter days Lescot had lost the source of his inspiration, and was not prepared or invited to undertake further design.

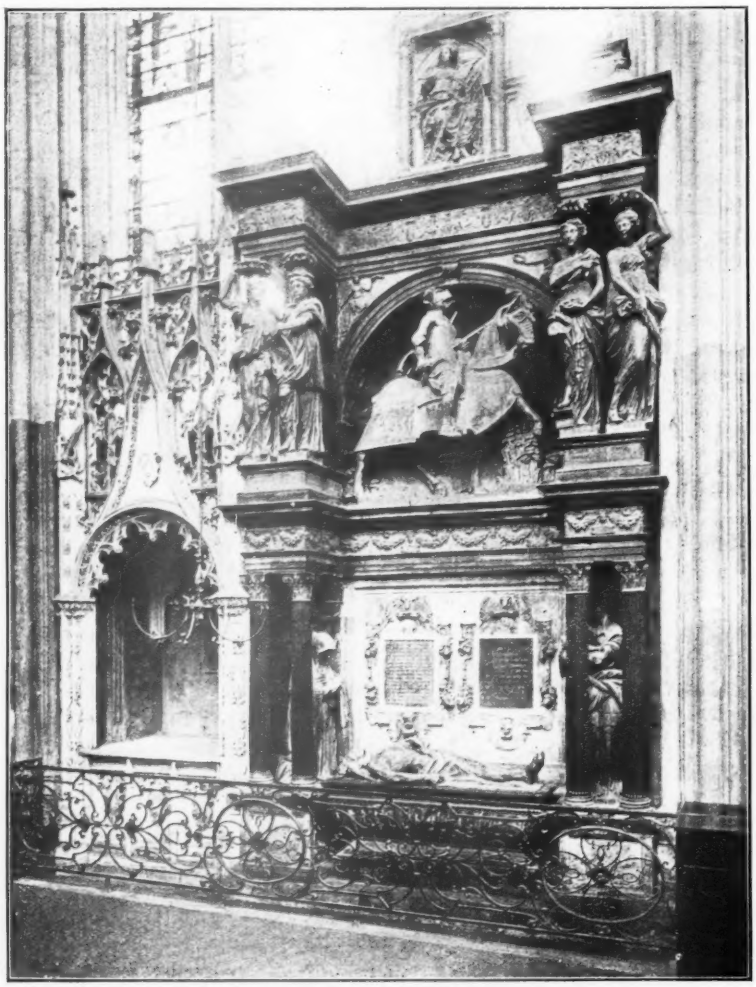
Palustre laid it down as almost certain that Lescot designed the Chapel of the Valois. This building was one of Catherine de Médicis' fantastic schemes that was never realised. She conceived the idea of a vast memorial chapel to hold the tombs of the later Valois, and plans were prepared of a circular building, 100 feet in external diameter, with six chapels opening out of the circular centre. On the outside was a Doric order, surmounted by an Ionic order with a balustrade. Above the second story rose a third, set back from the balustrade and carrying a dome and lantern. The building, which was begun in 1560, stood in the Cemetery of St. Denis, just north of the church, and the tomb of Henry II., now at St. Denis, was prepared for it. The work was carried on by fits and starts. Lescot is said by Palustre to have superintended it till 1570, when he was superseded by Bullant. Nothing was done between 1572-82, when Baptiste Androuet du Cerceau was appointed architect, and he carried it up to the terrace above the second order. There the work appears to have stopped, and it was pulled down in 1719 as the cheapest way of finishing up the business. Various drawings of it were published in the seventeenth century, and it is on the evidence of these, and some resemblance to the elevation of the Louvre, that Palustre attributed the design to Lescot. It might, however, with much more reason, be attributed to De l'Orme, on account of some resemblance in plan to the private Chapel of Anet. As a matter of fact, Primaticcio was in charge of the tombs of the Kings and Queens of France (see Comptes ii. 55, 70, 106, 118, 128), and Lescot is never mentioned in connection with them. The probability is that De l'Orme made the design for the chapel, but was superseded by Primaticcio in the execution of the work after De l'Orme was dismissed from his post of surveyor-general. Bullant did not succeed Lescot. A certain De Retz succeeded Primaticcio on the death of the latter in 1570, and Bullant succeeded De Retz in 1572. The claim of Lescot must, in any case, be dismissed.

The Hôtel Carnavalet has been attributed to him, but probably the only ground for this suggestion is that Jean Goujon undoubtedly executed some of the sculpture here. The Louvre and the Jubé of St. Germain are the only works with which Lescot is known, on authentic evidence, to have been connected. His connection with the Jubé was of the slightest, as I have already shown. For the Louvre designs were undoubtedly prepared, which were officially treated as by Lescot, and which continued in his possession till his death. These designs were handed on to Baptiste Androuet du Cerceau, with all papers and documents; and though every vestige of them has since disappeared, they are said by Sauval to have been in existence in 1629.

Two questions present themselves in regard to these designs: First, what was their architectural value? Secondly, who made them?

In regard to the designs, the plan was not particularly original. It was to follow the lines of the old Louvre in general outline, and the wings were to be in single thickness; that is, there was no attempt to provide independent access to the various rooms. The merit of the interior consisted almost entirely in its consummate detail. The Hall of the Caryatides, with the Tribunal, some forty-five metres by thirteen, was a splendid room, and some very elaborate work was carried out in the King's room. The ceiling was in lime and walnut, richly gilt and coffered and carved. Above the doors were Centaurs galloping and Neptunes reining in sea-horses. Sauval says there was nothing finer to be found in France or England, Italy or Spain; though, in saying this, he overlooked a ceiling which De l'Orme had designed and carried out in wood at Fontainebleau in the same year (1558), in which the centre compartment was the sun-god, seated in a chariot drawn by two horses, surrounded by the planets, and in the other compartments Venus and Mars and the arms and devices of the King, with branches of bay and other enrichments. So far as the interior of the Louvre was concerned the merits lay chiefly in the decorations. On the exterior the design was concentrated on the façade to the Court. This was made before 1550, and was technically in advance of any Neo-Classic yet done in France in the refinement and accomplishment of its detail. So far, the nearest approach to work on this level of attainment had been De l'Orme's first design for St. Maur, the Aile de la Belle Cheminée of Fontainebleau, and the façade to the Court of Ancy-le-Franc, both of the latter most probably by Serlio. In Lescot's design there is a distinct reminiscence of the ground-floor arcades of Ancy-le-Franc. There is some ground for believing that Ancy-le-Franc was designed by Serlio, and the story that Serlio prepared a design for the Louvre which was set aside in favour of Lescot's has never been proved or disproved. Did Lescot avail himself of this rejected design? And how was it possible for a man who, so far as is known, had not been in Italy, and had certainly not studied architecture from his youth up, as De l'Orme had done, to arrive *per saltum* at this perfection of detail? At this period the tradition of Neo-Classic was not yet established in France; each man founded his manner on his personal study and observation, and it is a well-known historical fact that the masters of modern architecture have in every case only arrived at the full perfection of their manner through a series of experiments, and even failures, in the design of actual buildings. Lescot had had no such experience. His slight connection with the rood loft at St. Germain was barely enough to bring him into touch with practical architecture, and though we have Ronsard's authority for his enthusiastic interest in the art, that is a very different thing from the minute and laborious study necessary to the attainment of any mastery in architecture. For, whatever one may think of the design as a whole, there is no denying the technical perfection of its detail. On the other hand, considered as an architectural composition the façade is weak and monotonous. The three bays to the left of the entrance (Pavillon de l'Horloge) have very slight projections, and the arcades over the windows on the ground floor are too shallow for any effective shadow, so that the general effect, seen from the opposite side of the court, is flat, and the architectural features appear thin and wiry and quite overpowered by the sculpture. It is evident that the designer was more intent on sculpture than architecture, for there is no attempt to keep the two in scale and relation to each other. The niches are too small for any figure that could possibly stand up against the colossal figures on the upper story. That, perhaps, is not the fault of the original design, as these figures were carried out after Goujon had fled to Italy. The master-hand that might have kept the scale and balance of the design was no longer there, and Lescot, left to himself, was powerless to control the exuberance of inferior men. Lescot's design for the Louvre, I call it so for convenience, is very much what one would expect of an amateur whose ideas are translated into practical shape by a skilful

sculptor with an unusual knowledge of architectural detail and a keen eye for opportunities of sculpture. But it is not a great composition. It shows no sensibility to light and shade, to the possibilities of mass and outline. Considered as architecture, it is timid and commonplace, only redeemed by the perfection of its workmanship and Goujon's magnificent sculpture.



THE BRÉZÉ MONUMENT, CATHEDRAL OF ROUEN.

I have already called attention to two facts: first, that Lescot never undertook a building unless Goujon was associated with him; and, secondly, that Goujon disappeared from the scene after 1562, and that from that date forward Lescot is not credited with any designs. The inference seems to me very strong that Goujon was the designer of Lescot's buildings, and that Lescot was the influential and accomplished amateur at Court, who got the work and saw it through, and steadily drew his 1200 livres a year for the last eight-and-twenty years of his

FRIEZE FROM THE BRÉZÉ MONUMENT, CATHEDRAL OF ROUEN.
From a sketch by the author.

life. There is no direct evidence for this conclusion, but it is the only suggestion that gives an intelligible meaning to the curious facts of Lescot's history. Even De Montaiglon admitted that he knew no other example of such a remarkable collaboration as that of Lescot and Jean Goujon. We have, in English architecture of the eighteenth century, a somewhat similar example in the case of Kent and Lord Burlington, the latter the reputed architect of famous buildings which he never designed, and Kent, the accommodating artist who lived in his house and credited his designs to his lordship's happy invention.

Goujon, whose fame now rests entirely on his sculpture, was, as a matter of fact, an architect of admitted reputation and attainments, and was perfectly capable of supplying that technical knowledge, the absence of which I cannot help suspecting in Lescot. Berty remarks,

BAS-RELIEF ON ENTRANCE PORCH OF THE HÔTEL CARNAVALET, PARIS, BY PONCE OR GOUJON.

"Jean Goujon est regardé, à juste titre, comme le plus illustre sculpteur Français, et cette circonstance a fait oublier qu'il fut aussi architecte," an architect, moreover, who had worked

FROM THE FONTAINE DES INNOCENTS [JEAN GOUJON].

in the excellent school of the mason's yard. Nothing is known of his early training. He is first heard of at Rouen, where he was employed at St. Maclou and in the Cathedral (1540-42).

At St. Maclou he carried out the black marble columns supporting the organ-gallery, and parts of the famous doors at the west end. In the Cathedral he made the figure of Georges

FROM THE FONTAINE DES INNOCENTS [JEAN GOUJON].

d'Amboise the younger for the d'Amboise monument in 1541-42. This figure was destroyed, ten years later, in order that d'Amboise might figure on the tomb in his Cardinal's robes.

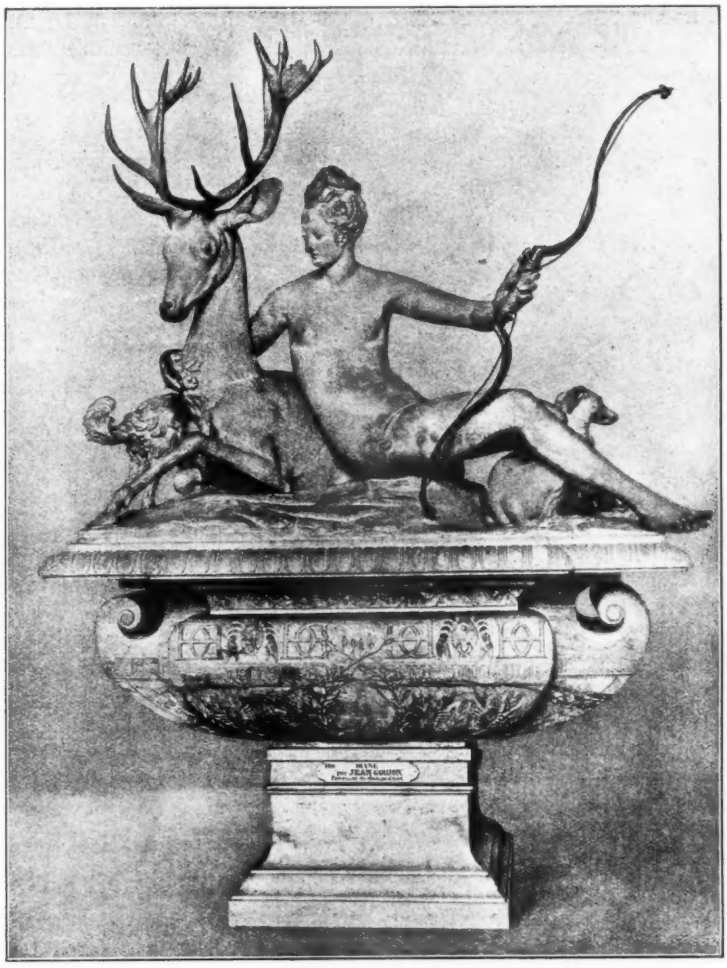
The Brézé monument was being put up at the same time on the opposite side of the choir, and tradition has always credited Goujon with part of this work. It is known, however, that a sculptor named Quesnel made two of the figures in the lower part of the monument, and the caryatides bearing the upper part of the entablature, fine as they are, have a certain angularity and awkwardness never found in Goujon's work. If Goujon did any work here, I incline to think it was the seated figure of Force at the top of the monument, with a bit in her mouth, the left hand resting on the hilt of a sword, the right strangling a serpent, and the wonderful frieze of the entablature.

In 1544 Goujon was in Paris working on the rood screen of St. Germain, as already described, with Simon le Roy and Laurence Regnauldin, and appears in the Comptes as "tailleur d'ymages." It must have been about this time that he, or Ponce, carved the splendid panels of lions on either side of the entrance to the Hôtel Carnavalet, and the figure with the cornucopia on the keystone. In Andot and Potier's work, published by Reveil in 1844, the figures of the four seasons on the side to the court are also attributed to Goujon, but, if De Montaiglon's account of the Hôtel Carnavalet is correct, these figures must have been executed after Goujon's death. Little of the original building remains. Blondel says it was remodelled by François Mansard in 1634, and the panels by the entrance are possibly not in their original position. The lion panels are the finest thing of their kind in existence, and Blondel says that it was on account of their surpassing merit that Mansard refrained from altering the front of Bullant's work. In Blondel's book * the panels are shown in one drawing in their present position, in another on the side to the court. Blondel also attributes to Goujon eight of the twelve figures of the Zodiac inside the court, which he says are "Chefs-d'œuvre pour la touche, l'expression et la choix des attitudes," but too big for their place. It is, however, improbable that any of these figures are by Goujon, and the lion panels are also attributed to Ponce. Blondel also mentions that his uncle François had preserved the old part of the Porte St. Antoine in order to save Goujon's figures of a River and a Naiad, "figures d'une si parfaite beauté et d'une si belle expression qu'on ne saurait trop applaudir le goût exquis de cet architecte, qui, par ce trait de prudence, nous a transmis ce chef-d'œuvre de l'art."

Goujon must also have been employed in the Château of Ecouen before 1547. In that year a translation of Vitruvius by Jean Martin was published at Paris with illustrations, and an introduction by Goujon. Martin, in his dedication to Henry II., described Goujon as "naguères architecte à Monseigneur le Connètable, et maintenant l'un des vôtres." Goujon himself, with characteristic modesty, only called himself "studieux d'architecture." In his introduction he dwells on the necessity of a knowledge of geometry and perspective for the conduct of architecture and the understanding of Vitruvius, and says it was owing to the want of this knowledge that the work of "nos maistres modernes" was "demesurée et hors de toute symétrie." Jean Martin, who was a man of the world, would not have gone to an incapable man to illustrate the first introduction of Vitruvius to French readers, and it is evident that Goujon was regarded by his contemporaries as not less distinguished in architecture than he was in sculpture. Such a man would have been invaluable to Lescot, and without injustice the details of the architecture of the Louvre and of the Fontaine des Innocents may fairly be attributed to Goujon. With De l'Orme his relations were probably the normal ones of architect and sculptor, except that, judging from the evidence, they were not particularly friendly. De l'Orme employed him at Anet, where Goujon executed the Fames in the pendentives of the dome of the Chapel, and the figures of children carrying the emblems of the Passion on the soffits of the north and south arches. But his most famous work here was the group of Diana and the Stag, which once surmounted a lofty fountain standing in the court at the back

* *Architecture Française*, ii. 148, *et seq.*

of the Chapel. The figures and upper part of the pedestal are now in the Louvre. Some idea of Goujon's extraordinary accomplishment as a sculptor can be gained from this group, even in its present irrelevant setting. And in saying this, I am not referring only to the subtle fascination of the figure, so instinct with the classical feeling for beauty, and yet so absolutely



DIANA : IN THE LOUVRE [JEAN GOUJON].
(From *La Sculpture Française*, by Louis Gonse.)

modern and even French of that period in its charm, but to what I may call its architectural quality, the adjustment of the relations between the group and the outline of the sarcophagus on which it rests. The delicate surface relief in the architectural forms in subordination to the gracious modelling of the figure, the sense of scale which controls the whole design, are matters in which great sculptors have been known to fail. But Goujon's sense of the relation of sculpture and architecture in detail was sure and unfailing, and with him it was more than instinct.

His training in architecture had doubled his equipment as a sculptor in so far as it held his art in exact equipoise, giving it a certain exquisite finesse, without running over into virtuosity, and a rhythmical harmony of composition of far higher value than a merely technical excellence of detail. De l'Orme, constitutionally and by training, was unable to realise the value of this quality. In his multitudinous writings he never acknowledged Goujon's work at Anet, and I doubt if he appreciated the possibilities of monumental sculpture. When his chance of using it came with the tomb of Francis I. he filled the panels of his plinth with hundreds of tiny little figures by Pierre Bontemps, and seems to have completely missed the lesson of Goujon's splendid breadth of treatment.

After Anet, Goujon devoted himself to the sculpture of the Louvre. He first appears in the Comptes in 1555-56 as "maistre Jean Goujon, sculpteur en pierres pour le Roy," when he receives 560 livres for works of sculpture. He appears again in 1558 still as "maistre." In 1560 he is described simply as "Jean Goujon, sculpteur." In 1561 he is again "maistre," and receives 1085 livres "pour ouvrages de son art." In September 1562 he receives payment of 716 livres for works that he has done and will do at the Louvre. After that he disappears from the accounts and from France. Legends grew up of his having been murdered in the Massacre of St. Bartholomew when at work on the Fontaine des Innocents, and almost the memory of him was lost in the early part of the last century.

M. Andot, writing before 1844, speaks of Goujon as having been forgotten in France for three centuries, which, by the way, was not the case, as Blondel mentioned him with full appreciation of his genius. Since that date the devoted care of French historians has placed Goujon on his proper pedestal, but it was not till 1884 that M. Sandonini discovered an entry in the registers of the Inquisition at Modena proving that Goujon was at Bologna in 1563, and that he died there before 1568. Some years ago I myself noted, on the south side of the Church of Saint Eufemia at Verona, a large mural monument to Count Marco di Veritate, erected in 1566. The resemblance to Goujon's manner is most striking, and I believe that this may be added to the list of his works. Primaticcio is known to have visited Bologna towards the end of 1562. It is probable, as M. Sandonini suggested, that Goujon came with him, and through Primaticcio obtained introduction to Italian patrons, for, with all his faults of aggression and self-advertisement, Primaticcio was a generous and loyal friend of artists. At Bologna, Goujon lodged with a certain Laurent Pénis, a Frenchman and wood-engraver, in the house of a widow on the Piazza of San Michele; and it appears, from the deposition of Pénis before the Inquisition in 1568, that Goujon lived here with Frenchmen of the Reformed religion till his death at some date previous to 1568. What was the cause of his leaving Paris has not yet been discovered. Goujon, who was of the Reformed religion, had already got into trouble at Etampes in 1555, when he was arrested, but let out on bail. Had he turned on Lescot, and so lost his protection? Or was it impossible for a man of his known opinions to remain in Paris?

The year 1562 had begun in a disastrous manner. On Sunday, March 1, Guise's men had put to the sword a whole congregation of Protestants at Vassy. There was a massacre of Huguenots at Sens in April; in July two hundred were killed or drowned in the river at Tours; and on July 13 all Protestants were put "hors la Loi" by decree of Parliament, and "la Chasse aux Huguenots" became an organised sport in Maine and Anjou. The Huguenots did their best in reply, sacking churches and killing the priests, wearing their vestments as cloaks, melting the church plate into money and the church bells into cannon. The wonder is that the arts could live at all in these portentous times. A namesake of Jean Goujon was hanged at Troyes as a heretic in December 1562, and it is probable that he himself had to flee from France in fear of his life. Whatever the reason, his withdrawal was an irremediable loss to French art. It is not easy, nor is it always profitable, to single out one man as super-eminent

where many are good, but one is sorely tempted to do so in the case of Goujon. De l'Orme undoubtedly did much to develop the art of architecture in France, but he leaves the impression of a certain narrowness of sympathy, and in spite of the fierceness of his temperament, of a want of fire and dæmonic force; and it is probable that the real moving spirit among those brilliant artists of the later Valois Kings was Jean Goujon, the man untainted by social and political ambition, who lived for nothing but his art. Whether he was so or not, it is certain that his flight to Italy marks the beginning of that downward course from which the arts of France did not recover for at least fifty years. Though skilful sculptors and ornamentalists were left, there was no one with his inimitable sense of style, no one to take up his untiring quest of beauty.

Goujon occupies a unique position in French art. There were clever and dexterous sculptors before and after him: Bontemps, Perret, Ponce, Cramoy, Pilon, and Prieur; but it is impossible to trace in their work the inspiration and the passion that burns in every bit of stone and marble that Goujon touched. He stood alone amidst his contemporaries as the man of ideas, and to him more than to any Frenchman of the sixteenth century belongs the credit of having stemmed the tide of ugly reaction that had all but stifled the innate genius of the French for sculpture. For the great art of the Middle Ages had almost gone under in the invasions of the Netherlands craftsmen. I do not deny the patience and ingenuity of these men, but these Flemish carvers must have had quite a different conception of beauty from what we or any other people have had, if indeed they sought for it at all. One can find beauty, varying in manner, in every other phase of art—Egyptian, Assyrian, Greek, Roman, Mediæval, Neo-Classic, but scarcely ever in the work of these Flemish Primitives, with their narrow melancholy outlook on life, their inability to rise above the minutiæ of a crude and sordid realism. The instinct to break loose from this art of the charnel house must have been irresistible to the true French spirit, but it needed for its realisation a starting-point and a man of genius. The first was given by the Humanists, the man of genius appeared in Goujon. It is a melancholy thought that his work appears at this moment to have been in vain. Within a quarter of a mile of this Institute, the finest traditions of which lie far away in classic lands, there is now being held an exhibition, notable only as showing to what depths of degradation the arts have sunk when they break with tradition and lose all sense of beauty. Just now I called the art of the Primitives the art of the charnel house; and so it is, when one thinks of the sun and sky and the beauty of Nature, but what term is bad enough for the horrible exhibition now being held in the Grafton Gallery? If it were not so childish it would be unclean and utterly abominable. Yet it has answered a purpose which its promoters never contemplated, because it has called attention to the deadly peril which underlies all modern art, that craze of self-advertising eccentricity which ends in the madhouse.

Over three hundred years ago French sculpture was wandering off the track, and what it was coming to is shown by such aberrations as the figure of Death by Ligier Richier, but its downward course was arrested by the superb sanity of Goujon. To realise what he did you must look back two hundred years to the great days of Mediæval art, when the genius of French sculpture was vital and complete. The recovery of that lost spirit was Goujon's great attainment. Consciously or unconsciously, he was to rescue sculpture from the side-track into which it had been thrust by the Burgundian school. He taught his countrymen that the function of sculpture is not didactic or literary or blood-curdling or disgusting, but solely the search for and expression of beauty. He taught them, too, the inestimable lesson that sculpture and architecture must go hand in hand, each supplementing the limitations of the other, architecture giving the right environment to sculpture, sculpture giving full utterance to that which can only be hinted at by architecture.

From the Fontaine des Innocents [Jean Goujon].

DISCUSSION OF THE FOREGOING PAPER.

Mr. Leonard Stokes, *President*, in the Chair.

Mr. E. A. RICKARDS [*F.*]: I think Professor Blomfield has deserved our thanks to an unusual degree for his most interesting Paper, because since listening to Professor Pite on one or two occasions and now to the present lecture, I can look back on a most delightful variation from our usual entertainment here. It is from these biographical studies of great artists, treated with such imagination and sympathy, that we should learn to make our own work sublime. I confess to some measure of disappointment however. Until yesterday I had no idea that Pierre Lescot was an architect at all. We have all read the delightful history of "Manon Lescaut," and I cannot help thinking that the Abbé Prevost had probably something of inspiration from the beautiful sculptures of Goujon in his conception of that delightful and wayward heroine. Anyhow, the similarity in the name suggested something more romantic than Professor Blomfield has been able to show in his researches. When I read a short description last night, on my first acquaintance with Pierre Lescot, I hoped I was going to listen to an account of an ideal partnership between architect and sculptor much as we remember between Brunelleschi and Donatello. Instead of that the architect has been severely handled and comes out a very poor second to his collaborator. I hope Professor Blomfield in his further researches will be able to find a little more to his credit. It should, I think, be conceded to him that he apparently always insisted on Goujon being associated with him, not altogether perhaps because he relied on Goujon's assistance in his own medium, but because Goujon was the greatest sculptor and artist he could lay his hands on. We may, therefore, owe very much to Lescot and his influence over Goujon's designs. With regard to what has been said about the didactic side of sculpture as applied to a building, that is a great question and I do not know that I altogether agree with the lecture. A building has a story to tell, and Goujon's work at least reflected the idealisation of the feminine of that period, a very capricious and charming personality, but also very remarkable and intellectual as we have heard in all the accounts of Diane de Poictiers. She was a great patron, and a woman of some character, as well as, in another sense, possessing none at all. I think this is what Goujon has put on record. She seems to have been an inspiration to him, for it is quite easy to recognise her in many of his works. Then, again, such a lecture as we have listened to to-night is extremely valuable from the point of view of architectural design alone. I have always wondered, for instance, how the Fontaine des Innocents had arrived, and felt sure that it was a compilation rather than a deliberate design. By the very prominence of these works they become standards of design, and it is just as well we should know how they have really been arrived at. I should like very much to say something on Professor Blomfield's last remarks, but the matter is contentious and this is hardly the time and place. I can only add that I am the last who should have been called upon to speak first on the subject of the Paper when there are here so many who are better archæologists than myself. I am very much obliged to the Professor for his lecture, he has helped me very much indeed, and I have the greatest pleasure in proposing a hearty vote of thanks to him.

Mr. F. W. POMEROY, A.R.A. [*Hon. A.*], in seconding the vote of thanks, said: I have listened with great interest to Professor Blomfield's Paper, and it is gratifying to a sculptor to find at last the architect is ready to give some credit to the sculptor. We sculptors admire Jean Goujon as being one of the first to break away from the crudities of the debased Gothic and the insipidity of the Flemish influence, and to present sculpture in its noblest form. Also as students we cannot help regarding his complete command of architecture, and the snugness and adaptability of all his designs

to the purpose as being very high examples of the sculptor's art. In these days I think it is important to point out, as Professor Blomfield has done, that the aid of the higher aims of the sculptor or the architect is a very valuable thing, especially as the tendency is rather to wallow in the mud and mire. The more that architects know of sculpture the more it will be for the advantage of sculpture and also to the advantage of architecture. I also feel that young sculptors should have a good training in architecture, and the earlier they learn their craft the better for their future success as artists.

MR. H. HEATHCOTE STATHAM [*F.*]: I have listened with very great interest to Professor Blomfield's Paper, though I am rather surprised to find Pierre Lescot knocked on the head so much. We have always heard of him as being the architect of the first portion of the Louvre; but I think Professor Blomfield's argument really renders it very probable that he was dependent very much on Jean Goujon. But there is one point in which that portion of the Louvre seems to me to be superior to that which was added afterwards by Lemercier—that is, that I think that small attic on the top of the two other stories has on the whole a better effect in proportion than the three nearly equal stories adopted in continuing the quadrangle. There is something about the style of Jean Goujon which is quite peculiar. It has always seemed to me that it is the adoption of Greek feeling translated into French feeling; there is about it the abstract beauty of line of Greek sculpture combined with a kind of grace and elegance peculiarly French—a combination that you find in hardly any other sculpture. Jean Goujon stands quite alone in this respect. Then I should like to say with regard to those beautiful figures in the "Salle des Cariatides," that I am sure everyone must have been struck by their remarkable resemblance to the caryatid figures at the Erechtheion; and, so far as it is a resemblance, it is again Greek sculpture translated into French feeling; it is the same idea; it is the same general composition of the figure imbued with a totally new feeling. Whether Goujon really knew anything about the Erechtheion is very doubtful. I do not think it is in the least possible he had ever been to Greece, but it is possible that he may have seen drawings or casts or something like that; at all events I should say that the way in which those caryatides recall the Erechtheion work is very remarkable, and it is a point which requires some explanation. It is also a remarkable point about Goujon's career that he really began as an architect; he is first referred to as "tailleur de pierre et masson"; and it is partly no doubt in consequence of that that he understood so well how to fit his sculpture to architectural conditions. That is a lesson to the effect that, if sculpture is to be combined with architecture, it is well for the sculptor to have learned something about architecture in the first instance. If he has done so his sculpture will combine as a part of the architecture, instead of merely appearing as something extraneous fitted into an architectural frame. There are a great many points given us in this Paper which we could not follow very well in reading, but which will be very valuable when we read them in print.

MR. W. H. WARD, M.A.Cantab. [*A.*]: I have listened with the very greatest pleasure to Professor Blomfield's most able Paper. There are just one or two remarks which I feel may be added to what he said on the subject of these two great artists. One incident of Jean Goujon's personal life which he did not mention is that in the year 1542, soon after he had come from Rouen to Paris, he was had up as a Protestant for attending a Lutheran sermon and was sentenced to be present at the execution of the preacher in his shirt as a penance. With all that Professor Blomfield said as to his artistic career I am in the fullest agreement. There is no doubt whatever that he was an architect and was regarded as such by his contemporaries. And there are certain other works, which Professor Blomfield did not mention, which possibly may have been due to his design. We know he was architect to the Constable Montmorency before the year 1547; it is also very probable that the work carried out for this nobleman in his Château of Ecouen between the years 1540 and 1547 was largely from Jean Goujon's designs; these include very possibly the screen and gateway which closed the entrance to the court and the very splendid fittings of the chapel. In the chapel the organ gallery, with its balustrade in the form of a diminutive Ionic order, is still *in situ*; but the fine panelling of the choir stalls with their inlaid work, and the beautiful white-and-black marble altar and altar-piece, have been removed to the Château Chantilly, where they are now to be seen in the chapel. He may also possibly have designed some of the dormers, which do not appear to have belonged to the original château finished in 1531. Then again he also worked at Anet; if you compare the great entrance bay there, which is now in the court of the Ecole des Beaux-Arts in Paris, with the gateway I mentioned at Ecouen and with the Brézé tomb in the Cathedral at Rouen, you will find that the design is extremely similar; and as there is no reason to doubt the usual attribution of the design of the Brézé tomb to Goujon, it is not unreasonable to suppose that he may have had something to say in the design of these other two architectural compositions. When we turn to Professor Blomfield's treatment of Pierre Lescot I feel he has hardly given him sufficient credit as an architect, and that there are one or two things which may be said in his favour. Professor Blomfield seemed to me to unduly minimise the fact that he had been in charge of the works of the rood screen at St. Germain l'Auxerrois for three or four years before Jean Goujon came on the scene.

PROFESSOR BLOMFIELD: One year.

MR. WARD: Was he not connected with it in 1540? [PROFESSOR BLOMFIELD: No.] I beg your pardon, I had a reference which I cannot verify at the present moment which induced me to put his connection at 1540—that slightly weakens my argument. In any case he was in charge of the Louvre before Goujon came on the scene and for many years after he left it. As regards the design of St. Denis, there is no doubt whatever that Lescot did not design the Valois mausoleum. Palustre was the first to suggest it. Palustre was a very patriotic person, obsessed with the idea that anything built in France must have been by a Frenchman and could not possibly have been by an Italian. He starts with that prejudice in all his arguments, and when he is most certain in his conclusions one may be pretty sure he has least ground to go upon. Professor Blomfield has, I believe, in his essays rather an objection to Primaticcio, and is unwilling to admit that Primaticcio may have been a real architect as well as a painter and decorator. I feel that he has gone rather too far in that direction. When Henry II. died and Catherine de Médicis was determined to build him a sepulchre, she mentioned in the Patent, where she appointed Primaticcio architect-in-general of all the Royal works, that this sepulchre was to form a special part of his duties. As a matter of fact he remained in charge of the works until his death, when he was succeeded by Bullant and several other architects whom Professor Blomfield mentioned. It seems to me almost impossible that De l'Orme should have made the design for the Valois mausoleum, because the Patent that appointed Primaticcio to design it was the one that dismissed De l'Orme from the Royal service for the time being, and it is hardly conceivable that he should have consented to act as ghost for his successful rival, and not name it among the works to which he lays claim in his apologia. In fact, there does not seem any real evidence for his having had anything to do with it. It seems to me most likely after all that Primaticcio was the architect of that monument. There are two other points that seem to show that Lescot was a trained architect, and was regarded as such by his contemporaries. One perhaps not very strong in evidence, because it rests on Jean Goujon's word and he may have had an interest in flattering him. In that Introduction that Professor Blomfield mentioned, I think there—or in one of his writings—he speaks of Lescot as one of the few persons in France who had a knowledge of Vitruvian teaching before Serlio came to France, which event, if I remember right, took place in 1541, and evidently he considered, or wished people to believe that he considered, that Lescot was learned in architecture. There is nothing to prove that Lescot did not make a journey to Italy. There is no evidence that he did; but he may have done so, and he may there have gained some knowledge of the Neo-Classic movement. That is one point. The other point is that in the very last year of Lescot's life, in 1578, there was a Commission appointed to build a new bridge at Paris, the Pont Neuf, to connect the two banks with an intervening island; and this Commission got evidence from various experts amongst whom was Lescot. Lescot was asked to give his advice. I have not been able to verify the reference, because when I came to do so I found that the Council were dining in one of the Library rooms and I could not get the book. But I am quite sure that the advice which Lescot gave was of a practical nature—something to do with the construction of the bridge rather than the design. This being the case, I think that something more than Professor Blomfield seems inclined to admit is due to Lescot in the design of the Louvre. It seems to me that he may very likely have made the general design and have been influenced by Jean Goujon as regards the design of the details. Geymüller, in his very learned work in German on the French Renaissance, discusses the whole question, and he seems inclined to see a difference in treatment of detail between the bottom story and the upper story, and attributes the improvement in the delicacy of detail observable in the upper stories to the influence of Jean Goujon coming on the scene at that time. I think, then, that there may possibly really have been the delightful partnership between men of two arts which Mr. Rickards hoped to hear of. On one point I think Professor Blomfield was not quite fair to the design of the Louvre. He said that the façade of the Louvre as seen from the other side of the court did not show sufficient relief and shadow. Well, Lescot's façade was not designed to be seen from the other side of the court as we now know it; it was not till fifty years or so after his death that it was decided to make the court four times as large as he designed it. Consequently, the distance one gets back from it now is more than double what he intended. The court of the Louvre as he designed it was really a very small one, and it must be seen in the same light as a large hall, where you would be able to appreciate fine detail.

MR. F. DERWENT WOOD: Professor Blomfield's Paper might perhaps have been enlivened if he had told us of the charm of the lovely women who sat to Jean Goujon. It has always struck me as very likely that Goujon saw the fountain in Florence by Bartolomeo Amanati in the Piazza Vecchia. The types of the women on that fountain were very similar to the type he was so fond of. Goujon, I think, must have seen, too, some of the magnificent Greek or very early Renaissance panels, because he adopts in his relief the very thing which nearly every great sculptor or carver adopted in the way of edges to his reliefs, with the angle cut back so that the shadows would be well defined from a great distance. None of his detail misses the point at the distance he required

it to tell. My own feeling is that he did not evolve that straight away from his own mind; he had probably seen one or two fine examples of Greek art, especially perhaps the Parthenon frieze; for his style of relief is very similar to that, and it is for that reason that his work tells so beautifully as it does.

MR. EDWARD WARREN, F.S.A. [*F.*]: I think Professor Blomfield is to be congratulated on the choice of his subject, which is one of perennial interest to lovers of art and of France, and therefore, I hope, to everyone in this room. I was especially interested by his reference to the Hôtel Carnavalet, and I should like to ask Professor Blomfield if there is positive and authentic evidence for the attribution of the work there to Goujon. Knowing the Hôtel Carnavalet pretty well, I should have thought that possibly, with the exception of some of the smaller details, spandrils and the like, the work could hardly have been carried out by Goujon; it is so far from the standard of extreme accomplishment which one associates with his work, and, compared with the extremely refined work he did elsewhere, seems somewhat coarse and crude. What has struck me about Goujon particularly, is that he always seems to express, almost more fully than any other artist, what the French call "l'esprit gaulois," a riotous joy in his work; he revelled and rioted in beauty. He also expresses something else, that is the extraordinarily facile assimilative spirit of France. France, and Goujon, accepted the doctrine of the Renaissance, which swept like a wave over France from Italy with extraordinary rapidity, whilst poor England was left far behind, for fifty years, still groping in the dark. Goujon expresses intuitively and supremely the facility of that acceptance, the completeness of the adoption. Deliberate attempts had been made in the reign of Francis I. to Italianise French art as far as possible; great attempts, for instance, were made to Italianise Fontainebleau. Francis I. had invited and imported artists from Italy, no less men than Leonardo da Vinci, Andrea del Sarto, and Cellini. Jean Goujon must have been in contact with Italians either directly and personally, or at any rate well conversant with their work; but it is interesting to note that his designs, while giving something of the aims and spirit of Italy, are still so full of the native French feeling, the typical French vigour. His individuality is never hampered for a moment by any deliberate attempt to Italianise, by any real abeyance to Italianate conception. His art was as unique as remarkable. There is nothing contemporary in the rest of Western Europe, England, Germany, or elsewhere which can hold a candle to it. It seems strange that his influence, strong as it was, did not steal across the Channel and get to England. We were in constant communication with France at the time that his masterpieces were executed, and it is remarkable to me that only here and there in England, where one gets small pieces of Renaissance work directly attributable to French hands, is there anything in which this new spirit of French art seems to have rubbed off appreciably. I make a special appeal to Professor Blomfield to set me right as to the work at the Hôtel Carnavalet, in which I am very much interested.

THE PRESIDENT: We have listened to-night to a literary achievement the like of which is not often heard in these rooms, and we owe a great debt of gratitude to Professor Blomfield for having prepared his Paper and read it to us. I do not pretend to be able to hold the balance between the two men he has discussed; but it seems to me that it is a great advantage to sculpture and architecture to get into close touch; we might go almost a step further and say that they ought to be combined in one and the same person. Mr. Pomeroy has told us that he thought architects would benefit by a closer study of sculpture. Without desiring to retort by a *tu quoque*, one might say that the sculptor would gain very considerably by a closer study of architecture. If he comes in contact with architecture, as he must do nowadays, he cannot call in somebody else to do the architecture for him, because the sort of person he would call in is very often out of harmony with him; he has to do the work himself, and unless he is trained to do it properly, if I may say so to Mr. Pomeroy, he comes to grief in nine cases out of ten.

MR. POMEROY: I quite agree.

THE PRESIDENT: Mr. Ward seemed to hint that the Council had been a nuisance in preventing him from getting a book he wanted to consult. I hope if that happens again he will insist upon the attendant fetching the book out of the room; because when we were arranging to dine there we were told that it could not interfere with the Library, as the attendant could fetch any book that was desired. I hope, therefore, if anybody is wanting books out of that room he will kindly see that he gets them.

The vote of thanks having been formally put from the Chair was carried by acclamation.

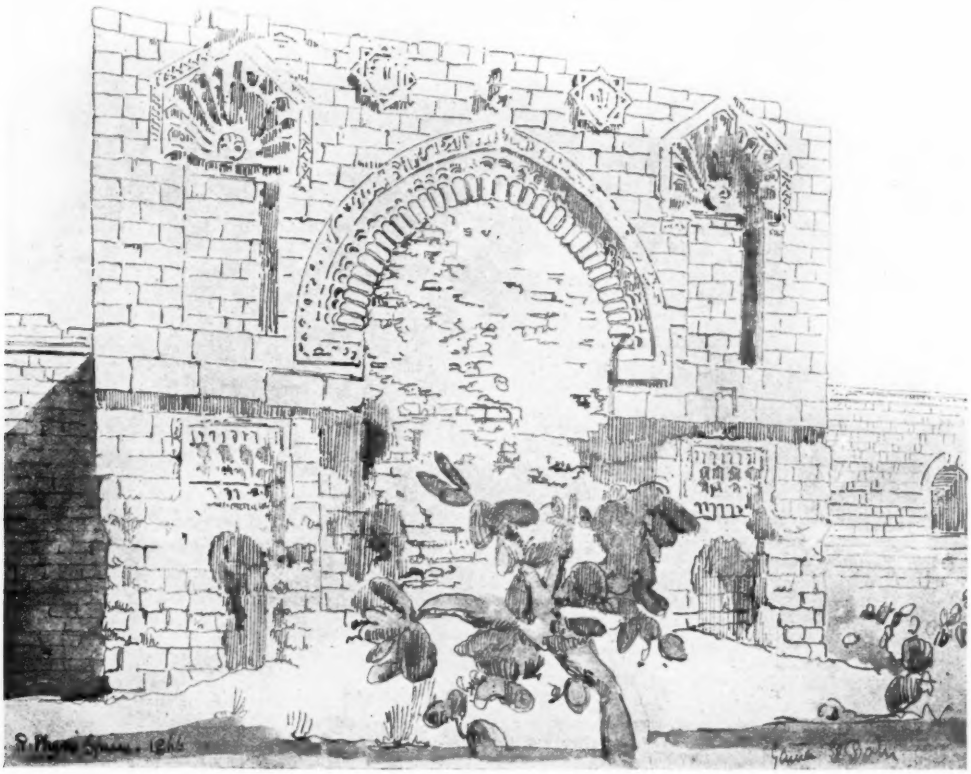
PROFESSOR BLOMFIELD, in responding, said: I felt that it was a somewhat rash performance to come here where most of you I daresay know a good deal about the subject, and to start this somewhat difficult theme; but all I can say is, that the view I have advanced is the result of very careful study of what evidence is available. This is not the place to controvert or to meet criticisms, especially the very interesting and well-informed criticism that Mr. Ward gave; but I may say that I consider myself in a position to meet them on all points. For example, on that point of the jubé of St. Germain l'Auxerrois, Goujon and Lescot came in in the same year, 1544. That is my point: that wherever Lescot comes in Goujon comes in with him; and the conclusion I draw from that is that Lescot was an extraordinarily acute fellow; he knew that he

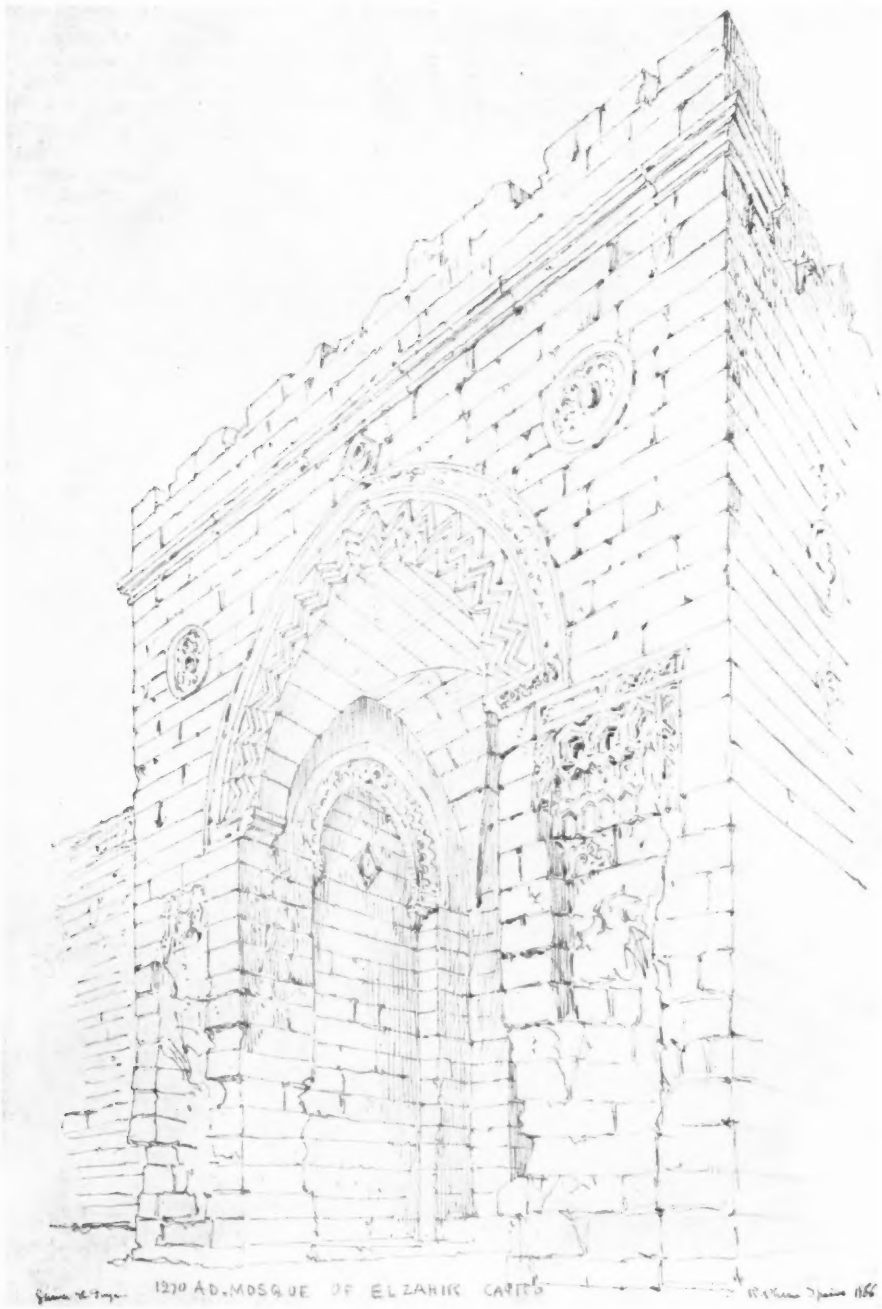
had got a good man in Goujon, and he got him to work with him on all occasions. With regard to Goujon's earlier work and the work in the chapel, the gateway, and the dormers at Écouen, there is of course the early work of Charles Billard and the later work of Jean Bullant, and it is undoubted that Goujon did work there; but it is going too far to attribute some of the details that Mr. Ward mentioned to Goujon, because it is perfectly well known that Billard worked there at an earlier date, and Bullant worked there later. Mr. Ward made an excellent and a perfectly just remark on the criticisms I offered on Lescot's designs (and, by the way, I did not go headlong into this, I have the authority of Blondel behind me), that the design was prepared for a courtyard of the size of the old Louvre, which of course, as is well known, was just one-quarter the size of the present court. Therefore he is quite justified and right in saying that Lescot should hardly be criticised for a façade which was calculated for half the distance from which it is now seen. As to the Chapel of the Valois, this and many of the points on which I touched are controversial matters; but in regard to certain opinions as to Primaticcio, I must warn you against M. Dimier's work on Primaticcio. It is a most delightful and fascinating book, but the author starts with the most wrongheaded views on architecture in relation to the other arts that have ever been written on the subject. He desired to rake in everything he could for Primaticcio, and all he could show was that possibly he designed one sepulchral monument. There is no evidence to show that Primaticcio really was an architect, and I think the best opinion is that De l'Orme probably designed the Chapel of the Valois, and that after his dismissal Primaticcio superintended its erection. With regard to the Brézé Monument, that again is pretty generally admitted not to have been the work of Goujon, as I pointed out. It is more or less known to have been done by a sculptor named Quesnel, of Rouen, though Goujon may have helped in parts of it. I have given a good deal of time to the study of the monument on the spot, and I daresay Mr. Ward has too, and I think careful study shows that the figures are not the work of Goujon; they show a different conception of beauty from what Goujon had in his mind. Then Mr. Warren asked me about the Carnavalet. The only sculptures I think we can attribute to Goujon are possibly the two lions and the figure of the Cornucopia. Blondel gave him some of the figures of the signs of the Zodiac, but I am inclined to doubt it. I do not think there is any evidence that Goujon had ever had any acquaintance with Greek work. The beautiful caryatides from the Louvre that I showed were set up again by Percier and Fontaine. I do not know whether they did anything else to them beyond the tops and vases. We are all very anxious, Mr. President, for architects and sculptors to work together. It so happens that the two men I have brought before you to-night seem to me a singularly unfavourable combination of architect and sculptor. I think if the sculptor did the work he ought to have the credit of it. In any case, there is not the co-operation that we want; we want the two to work together, in real co-operation, each supplying what the other cannot in monumental work, not one man doing all the work. Mr. Rickards said he did not know much about Lescot and that something that I said was a new light to him. I felt grateful to Mr. Rickards for this, because whilst I was reading my Paper I was conscious that I was pouring out tons of facts, some of which must have been extremely dull, but which are all relevant to the argument I was putting before you; and he himself pointed out that this historical study is really important to architects, because if they do not know what these things are, and what has happened to these buildings and monuments that they admire, and how they are built up, they may be forming perfectly false impressions. I do not say that gentlemen here would do so, but students may make these mistakes.

From the Fontaine des Innocents [Jean Goujon].

CHURCH OF THE HOLY SEPULCHRE, JERUSALEM.

In Mr. Jeffery's interesting articles on the Church of the Holy Sepulchre, on page 813 of the last volume of the JOURNAL, he refers to the arches of the south transept façade as "built in a singular manner with an outer row of voussoirs cut with rounded, bevelled edges." The correct term for these is "cushion voussoirs," and the best-known examples are those of the arches of the three upper stories of the tower of the Martorana, Palermo. At the time of the Crusades the languages spoken in Sicily were Greek and Arabic, so that the master masons from that island would be eminently qualified to be of great service in the Holy Land, speaking as they did the same languages as the Syrians. The arches of the Holy Sepulchre therefore were probably built by Sicilian masons, who introduced these cushion voussoirs. Mr. Jeffery refers to these voussoirs as one of the many varieties of the "chevron" decoration so common in twelfth-century buildings. In illustration of this theory I send two sketches I made in 1866 of the gateways of the Gama-el-Zahir in Cairo, a building little known, as, though built for a mosque, it has now been converted into barracks and is therefore not open to strangers. The outer arch of one is carved with the chevron, and of the other with the cushion voussoir, perhaps the widest example known. On page 805 Mr. Jeffery calls attention to the similarity of the principal crusading monuments of the Holy Land to the domical churches of France, and states that "St. Front Perigueux, which has often been compared with the Holy Sepulchre as an example of the pointed domical style, was burnt in 1120, and its reconstruction was contemporary with the new building in Jerusalem." In the Paper I read to the Institute on St. Front [JOURNAL R.I.B.A. 1896] I pointed out, and gave reasons for assuming, that the five-domed church was not commenced till about 1150, which might be too late for the building of the Crusaders' church. There are, however, a large number of earlier domical churches dating as far back as 1013, so that it is not necessary to make St. Front the prototype. The dome of the crossing of the Church of the Holy Sepulchre is carried on pendentives, of which the voussoirs





GATEWAY OF THE GAMA-EL-ZAHIR.
From a Sketch by R. Phené Spiers, F.S.A., in 1866.

of the great arches form part, and a similar Perigordian type is to be found in the Crusaders' church of St. Anne in Jerusalem, of which an illustration was given in this JOURNAL, 15th April 1899.

Domes carried on Perigordian pendentives exist in some of the early churches of Cyprus, and as Mr. Jeffery is the curator of the ancient monuments in that island he might be able to render a great service if he could make some research as to the date of these churches. M. Enlart, being more interested in the later Gothic work (which he claimed as being of French inspiration, if not execution), passed by these early examples as Byzantine. The construction of the pendentives, however, is not Byzantine, but similar to that of the Perigordian churches. If Mr. Jeffery can show that these churches with domes in Cyprus are earlier than the eleventh century, it would suggest that the Perigordians derived their inspiration from Cyprus. R. PHENÉ SPIERS, F.S.A. [*F.*].

REVIEWS.

HERTS HISTORICAL MONUMENTS.

An Inventory of the Historical Monuments in Hertfordshire. 4o. *Lond.* 1910. *Price* 11*s.* 6*d. net.* [*Wyman & Sons, Fetter Lane, E.C.*]

The first interim report of the Royal Commission on Historical Monuments in England deals with the County of Hertfordshire. A finely printed quarto volume, well illustrated with plans and photographs, it is probably the most attractive Blue-book ever issued by a Royal Commission; it is certainly the most important architectural and archæological publication of the year. The Commission was to Lord Burghclere, the Earl of Plymouth, Viscount Dillon, Lord Balcarres, Sir Henry Howorth, Sir John Horner, Messrs. Fitzgerald, Clift, Haverfield, Horniman, and our own President, Mr. Leonard Stokes.

Lord Burghclere, in a brief preface, explains the manner in which the record has been made; the reference is to all monuments of a date anterior to 1700; the report contains a general historical introduction; an illustrated inventory, with a concise account of the monuments visited under Schedule A; a list of monuments that the Commissioners have selected as especially worthy of preservation under Schedule B; a glossary of architectural, heraldic, and archæological terms; a map showing the topographical distribution of the scheduled monuments; and an index. Parishes are arranged alphabetically, with a list of the monuments in each. A perfect chronological sequence in dealing with work so dissimilar in character is well nigh impossible; the order adopted by the Commissioners is as follows:—

1. Prehistoric monuments and earthworks.
2. Roman monuments and earthworks.
3. English ecclesiastical monuments.
4. English secular monuments.
5. Unclassified monuments.

The secular class includes such earthworks as mount and bailey castles and homestead moats. To unclassified monuments are assigned undateable earthworks, unopened tumuli, &c. Each category of monuments has been under the care of separate Sub-Commissions. The descriptions of the monuments are models of concise statement: a few lines only, setting out the situation and material of the monument, its historical development, its remarkable features, its architectural interest, and, if any, its fittings mentioned in alphabetical order.

The Historical Introduction treats of the Palæolithic, Neolithic, Bronze, Late Celtic, Roman-British, Pre-Norman, and Anglo-Saxon periods. It describes the foundation of St. Albans Abbey and other early ecclesiastical religious houses and homesteads; it touches on the Wars of the Roses and the industrial disturbances of the fourteenth century; it describes later ecclesiastical and secular architecture, the dissolution of the monasteries, the foundation of schools and almshouses, and the restriction forbidding the building of cottages without assigning four acres of land to each of them by an Act of 1589, unrepealed till 1775. The Introduction concludes with an account of the condition of the monuments, a description of the British and Roman roads in the country, and a bibliography.

The erudition packed into these pages is most refreshing; such concise and scholarly statements of facts established by organised and well-directed research are worthy of the object in view—an inventory of national wealth.

The illustrations are derived from photographs taken expressly for the Commission, and were chosen as much for their educational as their æsthetic value. The descriptions of church or cottage often cause us to regret that they are so limited in number. The two great Hertfordshire monuments, St. Albans Abbey and Hatfield House, are copiously illustrated with plans and photographs. It would be well if the Commission could extend their work to ascertain those monuments of which faithful records have been made and state where these records can be seen. When preservation becomes impossible, it is a duty to record by measured drawings and photographs the characteristics of the old work; for this the co-operation of architectural societies and the guidance and encouragement of architectural students are all that is needed. There must be at the present time many careful scale plans and sectional drawings of monuments no longer existing or restored beyond all recognition which should be carefully preserved.

At the end of the Inventory is a fine map of the county showing the distribution of the monuments. The index, to assist in the co-ordination and co-relation of archæological indices generally, follows the lines laid down by the Indices Committee of the Congress of Archæological Societies.

W. CURTIS GREEN [*F.*],
Hon. Sec. Records Committee.

MONUMENTAL ARCHITECTURE.

The Liverpool Architectural Sketch Book: being the Annual of the School of Architecture of the University of Liverpool. La. 4o. Lond. 1910. *Price* 2s. 6d. *net.* ["*Architectural Review*" *Office, Carton House, Westminster.*]

Not the least interesting part of the *Liverpool Architectural Sketch Book* is Professor Reilly's Introduction. This is much more than an ordinary Introduction; it is really a profession of faith, and as such it is clear, straightforward, and logical. To anyone who gives any serious thought to architectural education it must be clear that it is not only quite impossible but quite useless to attempt, in the short space of two or three years, to ground students even in the rudiments of all architectural styles, as well as in the practice of modern architecture. It is, therefore, necessary to confine the teaching to one phase of architectural expression. Liverpool, for reasons very clearly set forth in the Introduction, has decided that "Monumental Architecture" shall be the basis of their system of education. No doubt in the actual teaching "Monumental" has a somewhat elastic interpretation. Professor Reilly very truly says that all early teaching must be academic, and he emphasises the fact that the aim of a School of Architecture should be the training of future architects rather than of future assistants. People are too apt to look upon education as the teaching of certain things which later on can be converted into money. It should be looked upon much more in the light of the training in a gymnasium. Young athletes wield clubs, vault over horses, and swing on bars so that they may train their bodies to the highest degree of efficiency, not with a view to a future livelihood as trick riders or contortionists. In the same way, the careful measuring and study of fine buildings and exercises in academic design train the mind, the eye, and the hand. The future architect may never have to build a Campo Santo or a School of Architecture in the Greek or any other manner, but it is certain that he will approach his future—possibly much humbler problems—with a certainty of knowledge, a quick perception, and a confidence which no other system of training will give him.

Turning to the illustrations, I think Professor Reilly may fairly claim that the system followed at Liverpool does produce the results aimed at. From the more ambitious designs down to the simple cottage there is, in most of the examples, refinement, scale, proportion, and a distinct sense of style. One feels that on whatever lines these students may eventually develop, they will always be guided by definite principles applicable to all architectural expression, instead of drifting aimlessly from one caprice to another.

ERNEST NEWTON [*F.*].

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9 CONDUIT STREET, LONDON, W., 24*th December* 1910.

CHRONICLE.

L.C.C. Draft Regulations for Reinforced Concrete Construction.

The Council having received a request from the London County Council to consider and report on their Draft Regulations for Reinforced Concrete Construction, formed the opinion that it would be most desirable to discuss the question of these Draft Regulations with representatives of the various bodies chiefly concerned with the subject to whom the London County Council had sent copies and requests for reports. The Council accordingly invited these bodies to join in a conference to discuss the matter, and the following representatives were appointed:—

Edwin T. Hall, *V.-P.* R.I.B.A., *Chairman*	Royal Institute of British Architects.
Wm. Dunn [*F.*]	
H. D. Searles-Wood [*F.*], *Hon. Sec.*	
F. Higgs	Institute of Builders.
G. B. Godson	
Thomas Holloway	London Master Builders' Association.
William King	
Frank May, J.P.	
Charles Marsh	Concrete Institute.
T. B. Shore	
Sir Alex. Stenning [*F.*], *Past †President Surveyors' Inst.*	Surveyors' Institution.
Howard Chatfield Clarke [*F.*], F.S.I.	
E. B. I'Anson [*F.*], F.S.I.	
Percival Currey [*F.*], F.S.I.	
Bernard Dicksee [*A.*]	District Surveyors' Association.
Ed. Dru Drury [*F.*], F.S.I.	
Wilfred Hardcastle [*A.*]	
F. A. Perkins	

The conference held four meetings and discussed the Draft Regulations in detail, and certain observations were made and amendments suggested and set out in a Report which has been forwarded to the London County Council.

In forwarding this Report it was pointed out that the Report of the Joint Committee on Reinforced Concrete issued by the Royal Institute of British Architects required revision owing to the pro-

gress of knowledge and experience, and that the Reinforced Concrete Committee is again sitting to consider what alterations are desirable.

The conference was of opinion that it would be best still to use the methods of calculation given in the Report of the Royal Institute of British Architects on Reinforced Concrete, or subsequent Reports made by the same body, and not to introduce formulæ into regulations which would tend to stereotype these particular formulæ and hinder the development of new modes of construction.

New Regulations for Competitions.

The R.I.B.A. Regulations for Architectural Competitions, revised and amended in accordance with the resolutions passed by the General Body at the Meeting of the 21st November, have now been issued as an Institute Paper and the old Regulations withdrawn.

The new Regulations are as follows :—

REGULATIONS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS FOR ARCHITECTURAL COMPETITIONS.*

It is assumed that the object of the Promoters is to obtain the best design for the purpose in view. This object may best be secured by conducting all Competitions upon the lines laid down in the following Regulations, which have been framed with a view to securing the best results to the Promoters with scrupulous fairness to the competitors.

Members of the Royal Institute of British Architects and Allied Societies do not compete excepting under conditions based on these Regulations.

The Conditions of a Competition shall contain the following Regulations (*A*) to (*F*) as essential :—

(*A*) There shall be appointed for every Competition one or more fully qualified professional Assessors, to whom the whole of the designs shall be submitted.

(*B*) No Promoter of a Competition, and no Assessor engaged upon it, nor any employee of either, shall compete, or assist a competitor, or act as Architect, or joint Architect, for the proposed work.

(*C*) Each design shall be accompanied by a declaration, signed by the competitor, or joint competitors, stating that the design is his or their own personal work, and that the drawings have been prepared under his or their own supervision. A successful competitor must be prepared to satisfy the Assessor that he is the *bona fide* author of the design he has submitted.

(*D*) The premiums shall be paid in accordance with the Assessor's award, and the author of the design placed first by the Assessor shall be employed to carry out the work, unless the Assessor shall be satisfied that there is some valid objection to such employment, in which case the author of the design placed next in order of merit shall be employed, subject to a similar condition. The award of the Assessor shall not be set aside for any other reason.

(*E*) If no instructions are given to the author of the design selected by the Assessor to proceed within twelve months from the date of the award, then he shall receive payment for his services in connection with the preparation of the Competition drawings of a sum equal to 1¼ per cent. on the amount of the estimated cost. If the work is subsequently proceeded with, the 1¼ per cent. previously paid to him shall form part of his ultimate commission.

(*F*) The selected Architect shall be paid in accordance with the Schedule of Charges sanctioned and published by the Royal Institute of British Architects.

1.—The Promoters of an intended Competition should, as their first step, appoint one or more professional Assessors, architects of established reputation, whose appointment should be published in the original advertisements and Instructions. The selection of an Assessor should be made with the greatest possible care, as the successful result of the Competition will depend very largely upon his experience and ability.

The President of the Royal Institute of British Architects is always prepared to act as honorary adviser to Promoters in their appointment of Assessors.

2.—The duties of an Assessor are as follows :—

(*a*) To confer with and advise the Promoters on their requirements and on the questions of cost and premiums to be offered.

(*b*) To draw up Instructions for the guidance of competitors and for the conduct of the Competition, incorporating the whole of the clauses of these Regulations which are applicable to the particular Competition.

Note.—It is essential in drawing up the Instructions to state definitely which of the conditions must be strictly adhered to, under penalty of disqualification from the Competition, and which of them are optional.

(*c*) To answer queries raised by competitors within a limited time during the preparation of the designs, such answers to be sent to all competitors.

(*d*) To examine all the designs submitted by competitors and to determine whether they conform to the Conditions and to exclude any which do not.

(*e*) To report to the Promoters on the designs not so excluded and to award the premiums in strict adherence to the Conditions.

3.—Competitions may be conducted in one of the following ways :—

(*a*) By advertisement, inviting architects willing to compete for the intended work to send in designs. FOR COMPETITIONS FOR PUBLIC WORKS OF GREAT ARCHITECTURAL IMPORTANCE THIS METHOD IS RECOMMENDED.

(*b*) By advertisement, inviting architects willing to compete for the intended work to send in their names by a given day, with such other information as they may think likely to advance their claims to be admitted to the Competition. From these names the Promoters, with the advice of the Assessor, shall select a limited number to compete, and each competitor thus selected shall receive a specified sum for the preparation of his design.

(*c*) By personal invitation to a limited number of selected architects to join in a Competition for the intended work. Each competitor shall receive a specified sum for the preparation of his design.

Note.—Where a deposit is required for supplying the Instructions it shall be returned on the receipt of a *bona fide* design, or if the applicant declines to compete and returns the said Instructions within a month after the receipt of replies to competitors' questions.

4.—The number, scale, and method of finishing of the required drawings shall be distinctly set forth. The drawings shall not be more in number, or to a larger scale than necessary to clearly explain the design, and such drawings shall be uniform in size, number, mode of

* The Regulations are not intended to apply to small limited private competitions.

colouring and mounting. As a general rule a scale of 16 feet to 1 inch will be found sufficient for plans, sections, and elevations, or in the case of very large buildings a smaller scale might suffice.

Unless the Assessor advises that perspective drawings are desirable, they shall not be admitted.

5.—No design shall bear any motto or distinguishing mark; but all designs shall be numbered by the Promoters in order of receipt.

6.—A design shall be excluded from a Competition—

(*a*) If sent in after the period named (accidents in transit excepted);

(*b*) If it does not give substantially the accommodation asked for;

(*c*) If it exceeds the limits of site as shown on the plan issued by the Promoters, the figured dimensions on which shall be adhered to;

(*d*) If the Assessor shall determine that its probable cost will exceed by 10 per cent. the outlay stated in the Instructions, or the estimate of the competitor, should no outlay be stated. If the Assessor be of opinion that the outlay stated in the Instructions is inadequate, he shall not be bound in the selection of a design by the amount named in such Instructions, but the question of cost shall nevertheless be a material element in the consideration of the award;

(*e*) If any of the Conditions or Instructions other than those of a suggestive character are violated;

(*f*) If a competitor shall disclose his identity or attempt to influence the decision.

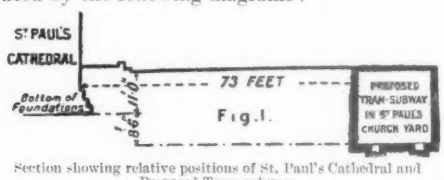
7.—All designs and reports submitted in a Competition for a public building, except any excluded under Clause 6, shall be publicly exhibited after the award has been made, which award shall be published at the time of exhibition; and all designs and reports submitted in a Competition for a private building shall be similarly exhibited to the competitors.

8.—All drawings submitted in a Competition, except those of the design selected to be carried out, shall be returned to the competitors.

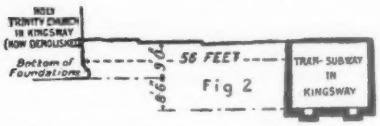
The usual R.I.B.A. Scale of Charges for Assessing Competitions, whether by jury or otherwise, is the sum of Thirty Guineas, plus one-fifth per cent. upon the estimated cost of the proposed building.

St. Paul's Cathedral.

Mr. Mervyn Macartney [*F.*], Surveyor to the Fabric of St. Paul's, in *The Times* of the 15th inst., recurs to the subject of the proposed tram-subway in St. Paul's Churchyard, and gives data illustrated by the following diagrams:—



Section showing relative positions of St. Paul's Cathedral and Proposed Tram-subway.



Section showing relative positions of Holy Trinity Church and Tram-subway in Kingsway.

Mr. Macartney recalls the fact that, owing to subsidence caused by the subway, Holy Trinity Church became dangerous and had to be taken down. Careful drawings were made of it by Mr. W. D. Caroë, Architect to the Ecclesiastical Commissioners, which showed fractures extending as far as 150 feet from the subway. The distance horizontally from St. Paul's to the proposed tram-subway is 73 feet, and the level of the rails is about 8 feet 6 inches below the foundations. The Cathedral is unquestionably the heaviest building in London with wide untied spaces, and its stability depends on an immovable foundation. Mr. Macartney noted with satisfaction that in the recent Report of the Royal Commission on London Traffic no suggestion even was made of a bridge in proximity to St. Paul's Cathedral, nor is there any proposal to link up the tramways north and south at this point.

St. Paul's Bridge.

The President of the Institute, Mr. Leonard Stokes, by invitation of the Bridge House Estates Committee, attended a meeting of the Committee at the Guildhall last Tuesday, when the Institute petition with regard to the proposed St. Paul's Bridge was under consideration.

Town Planning in Practice.

A statutory conference of property owners and representatives of the Ruislip-Northwood Urban District Council took place a few days ago with reference to the proposed Town Planning Scheme for that district. This was one of the first conferences held in connection with the Town Planning Act, and has some special interest for that reason, and also because of the able address delivered on the occasion by Mr. F. M. Elgood [*F.*], Chairman of the Town Planning Committee of the Ruislip-Northwood Council. Mr. Elgood's address consisted of a very useful exposition of the proceedings to be followed in the preparation of a scheme under the new Act.

The Housing and Town Planning Act (said Mr. Elgood) having come into operation the Council lost no time in taking the matter into consideration. A committee was appointed and communications immediately opened up with some of the large landowners in the district, asking them whether they had any views with regard to their land, recognising from the commencement, that without their assistance and co-operation very little could be done. The Council learned that the authorities of King's College, Cambridge, were already making arrangements for a plan on a comprehensive scale to develop the whole of their property in the district. Some of the Council then had interviews with the gentlemen connected with the scheme, with those that were going to develop the property, with the Local Government Board, and with others interested. It being apparent that an early development of a considerable part of the parish was intended, and that this was an obvious case in which the advantages of the new Act could be secured, the Council determined at once to

proceed with the application to the Local Government Board for authority to prepare a scheme. In the meantime, in May, the Local Government Board issued the Town Planning Procedure Regulations, which provided (*inter alia*) "for securing co-operation on the part of the local authority with the owners and other persons interested in the land proposed to be included in the scheme at every stage of the proceedings, by means of conferences, and such other means as may be provided by the Regulations." That was the keynote of all the work to be undertaken, and he advised those who were particularly interested to study these Regulations; especially he advised this to those owners who feared that their interests might be overridden, or that they might be taken by surprise and wake up one day to find the scheme cut-and-dried and established to their detriment. He could say this about the proposed scheme: It was not a municipal development scheme; it was not going to cover the district with buildings; it was not going to prevent building; it was not going to depreciate land values; it was not going to tax them; it was not going to be carried through in a hurry; and, finally, it would not be satisfactorily carried through at all without the co-operation of those who were landowners and were concerned. It was to secure that co-operation that this, the first possibly, of many conferences, was being held. There had naturally been a good deal of doubt and misapprehension as to what it would mean, and he took the earliest opportunity to state clearly what it did not mean in the hope that possibly some of the objections latent or expressed might once and for all be removed. He would give a short explanation of the Act as it applied to this particular scheme. Town planning was dealt with in Part II. of the Act which was comparatively short and simple. The opening section—54—described tersely the object and defined the scope of the Act: "A town planning scheme may be made in accordance with the provisions of this part of this Act, as respects (*a*) any land which is in course of development, or (*b*) appears likely to be used for building purposes, with the general object of securing proper sanitary conditions, amenity, and convenience in connection with the laying out and use of the land and of any neighbouring lands." Sub-section 3 of this section included a piece of land already built upon, or a piece of land not likely to be used for building purposes, if the Local Government Board were satisfied that such land should be included in any town planning scheme. There was also a very important definition in sub-section 7 of what was "land likely to be used for building purposes," which, on the face of it, seemed to need some definition. No doubt this would afford the necessary explanation to certain owners as to the reason of the lands being included in the scheme: "The expression 'land likely to be used for building purposes,'" the sub-section defined, "shall include any land likely to be used as or for the purpose of providing open spaces, roads, streets, parks, pleasure or recreation grounds, or for the purpose of executing any work upon or under the land incidental to a town planning scheme, whether in the nature of a building work or not, and the decision of the Local Government Board, whether land is likely to be used for building purposes or not, shall be final." It would be seen from the qualification expressed in the final words that the Local Government Board were the final arbiters as to whether land came within this description or not. As this section 54 was the bed-rock of a town planning scheme, and in order that owners might each for himself apply one or the other definition to his own particular land, he would recapitulate the various descriptions of land which might be the subject of a town planning scheme: (1) land in course of development; (2) land likely to be used for building purposes; (3) land likely to be used as or for the purpose of providing open spaces, roads, streets, parks, pleasure or recreation grounds; (4) land already built upon; (5) land not likely to be used for building purposes; (6) land for the purpose of executing any work upon or under the land incidental to the scheme. He thought they would agree that the Council could not fail to spread wide its net, having regard to the necessary magnitude of the scheme and its possibilities and requirements. In dealing with the clauses which give effect to this general section he would only describe such parts as were applicable to their particular scheme, which was one intended to be *prepared* by the local authority, and not one prepared by one or more owners of land and *adopted* by the local authority. The Council felt that would not be advisable, indeed hardly possible, having regard to the many landowners who would necessarily have to come under the scheme. The local authority, *i.e.* the Urban District Council, had to satisfy the Local Government Board that there was a *prima facie* case for a town planning scheme. This they had not yet done, as application to the Board could not be made until notice had been served on all owners, a map deposited, and the conference held. Here would be seen the first safeguard for owners against any undue haste. If they failed to make out a *prima facie* case, then nothing more would be heard of the scheme, and their trouble would be spent in vain. He had no such fear, however, in this case. One could hardly conceive a case where there was greater scope—indeed, necessity—for a comprehensive scheme of future development than in that extensive and largely unbuilt-upon parish, with its natural beauties, proximity to London, traversed with railways, and with five railway stations within its boundaries. It seemed most probable that before dealing with the application, the Local Government Board would hold a local inquiry, which they were enabled to do under the Act. The next step to be taken, if the Local Government Board gave authority to the Council to prepare a scheme, was to again serve notices informing owners whose land was proposed to be included in the scheme. Then would occur another opportunity for all affected to make representations or objections, which would be considered by the Council in the first instance, who will proceed to consider the development of the scheme. Amongst the more important matters with which the scheme would probably deal would be, first, a system of main roads to meet the requirements of present and future traffic. Then there would be the definition of certain other main arterial roads; variation or extinction of public rights of way; allocation of special areas for factories and businesses; provision of sites for public buildings, open spaces, recreation grounds, allotments, &c.; the preservation of places of beauty, points of view, and any buildings or spots of historic or antiquarian interest; the arrangement of houses of various classes having regard to the amenities to be provided; limitation of the number of houses per acre; definition of the lines of frontage; and suspension of certain by-laws and regulations. These and many other points would be found enumerated in the 4th and 5th schedules of the Act, and would be the subject of

general provisions prescribed by the Board which had not yet been issued. It was assumed that separate sets of general provisions adapted to areas of special character would also be prescribed under section 55.

One of the most important provisions in the scheme would be that which allowed greater elasticity in the administration of the by-laws. This would enable local authorities to secure valuable economies in regard to character and width of subsidiary and residential roads, and other development expenses, in exchange for large open spaces and gardens and width of main roads. This stage of the preparation of the scheme was without doubt the most important, and it was here that the Council would ask owners, particularly those who had any idea of developing their land, to take them into their confidence and give them their assistance, and particularly for this reason: The scheme would no doubt provide two classes of work—first, that which would be made the Council's or any other person's duty to execute; secondly, that which the scheme merely required to be executed in a particular position or in a particular way if executed at all. He would assume, therefore, that it would only be in the case where landowners contemplated early development of their property that the local authority would deal with the land at all in detail, but in any case any suggestions would be warmly welcomed by the Council, and it would be possible for them to bring together various owners so as to ensure that what was proposed might be to their mutual advantage, as well as to the benefit of the community. Even when the scheme was finally settled and approved, it was not necessarily final, and might be varied or revoked by a further scheme prepared either by the Council, or by one or more owners and adopted by the Council, and thus would be given the opportunity of filling in, in detail, the blank areas left in the original scheme. As regards the acquisition of land and compensation, the Act empowered the Council to purchase land for the purpose of the scheme by agreement or compulsorily, subject to the approval of the Local Government Board; and, in the event of a dispute as to compensation, the question had to be decided by a single arbitrator, who had to be an impartial person not in the employ of a Government department, and appointed by the Board. There were also provisions as to public inquiries being held in the case of objection. If the Local Government Board consider the provisions reasonable, no compensation was payable in respect of prescribing the space about buildings, or the limitation of the number of buildings to be erected, or their height and character, with a view to securing the amenity of the area included in the scheme. Speaking generally, it would be safe to say that no owner need fear that any of his property would be acquired or interfered with without his receiving adequate compensation. When all objections to the preparation of the scheme had been considered and dealt with, and the scheme was prepared, a draft had to be printed and a map deposited and notices again served on owners, who would be given a third opportunity to make objections or representations. It would then be the duty of the Council to hold another conference, or as many as might be necessary, to secure co-operation in promoting the scheme, and when all difficulties had been smoothed away, and it might be hoped that everyone affected had reached the highest pitch of enthusiasm and anticipation, the Council would at last have the satisfaction of submitting to the Local Government Board an application for approval of a scheme as made, when they would have to submit further particulars under no fewer than sixty-eight heads. He mentioned these facts so that no one might leave the room without realising the enormous amount of care and trouble the Local Government Board imposed upon local authorities to ensure the accurate carrying out of their Regulations. The Board might approve of the draft scheme, with or without modification. If the former, notice had again to be served on owners with copies of the draft order of the Board, and a fourth opportunity was given to make objections or representations with regard to the modifications and conditions; but this time the objections would not be made to the Council, but direct to the Local Government Board. When the final approval of the Board was given, statutory effect was given to the scheme, but before that a further notice had to be served, and then occurred the fifth opportunity of making objections. Peradventure, if one single person interested be found still to nurse a grievance, so tender was the Legislature for the liberty of the subject, that he had a last and sixth opportunity of objecting, in which case the scheme was laid before each House of Parliament for thirty days, and if either House presented an address against the scheme the whole thing would fall to the ground—subject, nevertheless, to an important proviso, viz., that the Council might begin again. He hoped he had sufficiently disclosed three things: first, that there would be no undue haste in forcing the scheme through; secondly, that owners had every opportunity of making representations; and thirdly, that without the co-operation of the owners, a comprehensive scheme was practically impossible.

American Tribute to the Town Planning Conference.

The American papers in their account of the R.I.B.A. Town Planning Conference held recently in London pay a high tribute of praise to the excellence of the organisation and the completeness of the arrangements. "It is difficult," says the *Architectural Record* for December, "to put one's finger on just what constitutes success at a convention. But it is the general testimony of those who attended the Conference in London held under the auspices of the Royal Institute of British Architects, that it was exceedingly successful. Certainly it had nothing to fear from the tests of attendance, sustained interest, and extraordinarily efficient management. Fifteen hundred delegates were present, representing all the countries of Europe and Australia, Canada and the United States, and doing this for the most part in the person of the foremost town planners of those countries. The programme, which was very rich, was precisely carried out. . . . The three Exhibitions which were a feature of the Conference were ready at the opening hour, each with its complete printed catalogue; and the eighteen excursions which were offered for the choice of delegates were carried through without apparent hitch. Each meeting, excepting only the opening session at the Guildhall, commenced exactly at the hour announced, and the fifteen minutes delay of the one exception was due to guests; no reader or speaker was suffered to ex-

ceed the announced time limit; and the discussions, though necessarily briefer than could have been wished, were well handled. . . . One very definite though local result is to be found in the educational effect of the Conference. This embraced, popularly, three lessons: the importance of town planning, its technical character, and the proper connection of architecture with it. The Chairmen of Committees united in giving the main credit for the completeness of the Conference arrangements to Mr. John W. Simpson, the Secretary-General, but it was clear to the delegates that there must have been a great deal of loyal and efficient service on the part of those very Chairmen. . . . While the Papers covered a wide range of subjects, there was a certain logical progression about their arrangement that gave unity to the programme and did much to sustain the interest. This was further enhanced by the three admirable Exhibitions." Mr. Charles Mulford Robinson, who was present at the Conference as delegate of the American Conference on City Planning, and who contributed one of the Papers on the "Cities of the Present," writing in *The Survey* (New York and Chicago), says: "The whole rich programme was carried out with the most extraordinary efficiency and perfect management. . . . One can note only the high lights in the vast, kaleidoscopic picture which the mind's eye sees as one looks back on the busy week. To a *Survey* contributor these high lights shine on the problems of social welfare more intensely than on those of architecture, traffic, or commerce. . . . It was a tribute to its breadth of view that sociology received as much attention as it did in a Conference called by architects, and in which those whose interest was primarily social were in a small minority compared to the professional architects, the engineers, and the city councillors. . . . The strongest general impression which one carried away from the Conference was of the virility, the breadth and might, of the town-planning movement; of the high aim and earnestness of purpose which characterised its exponents from many nations, and the consequent belief that for cities a new 'dream . . . is coming to birth.'"

Presentation to Mr. John Slater.

The Council of the Institute, as an expression of personal regard for their former colleague, Mr. John Slater, and of appreciation of his many years' service as a member of their body, have presented him with a pair of handsome silver loving-cups. Mr. Slater has been a Fellow of the Institute for nearly thirty years, and was for twenty-five years a member of the Council. He retired from the latter position at the end of last Session, to the regret of his colleagues on the Council and of the very large number of outside members to whom his invaluable services to the Institute in various capacities had been known and appreciated. Mr. Slater has taken part in practically all the numerous activities of the Institute since he first joined as Associate in 1879. He has served on most of its Committees: the Science Committee, the old Library Management Committee, the Light and Air Committee, the Competitions Committee, the Board of Professional Defence, the Prizes and Studentships Committee, the Finance Committee, of which he was for many years Chairman, and various special committees. His knowledge and experience have always been at the service of the Council in the settlement of questions from time to time referred to them. In a Paper on "Building Legislation," read before the Institute some years before the London County Council took the matter in hand, he advocated the codification of the various Building Acts relating to London, and the passing of a measure which should lead to better building both from a constructional and a sanitary point of view. Many of his proposals found place in the subsequent Act of 1894. For several years he has been a member of the Tribunal of Appeal under the London Building Act, holding the appointment from the Council of the Institute. Mr. Slater, with the late Mr. Arthur Cates, has had a large share in the initiation and carrying forward of the educational work of the Institute, notably the scheme of progressive examinations. He was a member of the old Board of Examiners from the year 1882 until its supersession in the current year by the present Board of Architectural Education, serving for many years as Vice-Chairman and afterwards as Chairman, and rarely missing a meeting. When the Board of Architectural Education was instituted in 1904 he acted as joint Hon. Secretary, with Professor Reginald Blomfield, A.R.A., and helped to draw up the scheme of education which has since been adopted in the principal institutions of architectural training throughout the country. Mr. Slater still retains his position on the Board, and at the last Examination was to be seen, as for so many years past, taking his turn in presiding at the *viva voce* examination of candidates. Mr. Slater represented the Institute on the Lightning Research Committee (1901–1905), and acted as its Chairman during the five years of a peculiarly difficult and laborious investigation. His linguistic attainments have often served the Institute in good stead, especially in the entertainment of foreign guests and as representative of the Institute on Congresses abroad. He is one of the Institute's best speakers, and few members are more regular in attendance at the General Meetings of the Institute.

Vasari's "Lives": a New Translation.

Next autumn the Medici Society hopes to issue the first two of ten volumes of a new edition of Vasari's *Lives*, translated by Mr. Robert W. Carden [*A.*] under the editorship of Mr. Edward Hutton and Mr. F. M. Perkins. The edition for England will be limited to 1,000 copies, price £21 net per set.

The Alexander Thomson Studentship 1911.

The Alexander Thomson Travelling Studentship, of the value of £60, which is in the gift of the Council of the Glasgow Institute of Architects, is competed for every third year, and the next competition is to be held in the forthcoming year. The competition is open to architectural students between the ages of nineteen and twenty-eight years residing in the United Kingdom. The subject for next year is a bridge with approaches spanning a river 500 feet wide, with terrace on either side 50 feet wide. The scheme generally is to be treated as an architectural and not as an engineering problem. Should the number of competitors and the quality of the work warrant it, a second prize of £20 will be given. The successful competitor is required within two years after receiving intimation that his drawings have been placed first in order of merit to go on a sketching tour for a period of three months in order to pursue his architectural studies. The competitor placed second, should this prize also be awarded, is required to spend a period of three weeks in making drawings from reproductions of classical buildings in the British Museum, London, or elsewhere; or in study of a classical building for a like period to the satisfaction of the trustees. Full particulars may be had from Mr. C. J. Maclean, Secretary of the Glasgow Institute, 115 St. Vincent Street, Glasgow.

Cost of Living in Rome: Warning to Students.

In the interests of young students and bursary-holders who contemplate a lengthened stay in Rome, Mr. John ff. Baker-Penoyre, Secretary of the British School at Rome, gives timely warning of the great increase in the cost of living in that city. There has been, he says, a steady rise in prices during the last ten years, and the forthcoming Exhibition of 1911 makes the situation more critical to-day. Mr. Baker-Penoyre, in a communication on the subject to the Institute Council, quotes the following extract from a report in 1901 of Professor Richard Norton, Director of the American School at Rome:—

It is my duty to call the attention of your Committee to the fact that students now come to Rome with insufficient funds at their disposal. That they do so is in a measure due to their lack of experience, and to their belief that they can live in Rome more cheaply than, as a matter of fact, is possible. Tips, short excursions, payment for baggage, *permessi* for the city collections, and other small drains on their means amount, in the course of the year, to unexpectedly large sums. Several cases have come to my notice where, had friends not aided them, students would have been most unpleasantly stranded.

That Rome is not an ideally cheap city in which to live must be impressed on the holders of Fellowships quite as much as on the ordinary students. Neither $500 nor $600 is sufficient to support, in a proper manner, a hard-working student, and yet these amounts are sufficiently large to tempt eager youths to run great risks of seriously injuring their health. The School ought not to put this temptation in their way, but should regard both the holders and the officers in Rome, on whom the care of any who sicken must largely fall. This past year there was a good deal of sickness among the students, a large part of it being due to insufficient or irregular nourishment and insanitary lodgings.

THE NOVEMBER EXAMINATIONS.

The Preliminary.

The Preliminary Examination, qualifying for registration as *Probationer R.I.B.A.*, was held in London and the provincial centres mentioned below on the 14th and 15th November. Of the 125 candidates admitted, claims for exemption from sitting were allowed to the number of thirty, and the remaining ninety-five candidates were examined with the following results:—

Centre	Total Examined	Passed	Relegated
London	41	26	15
Birmingham	9	5	0
Bristol	8	4	4
Cardiff	6	4	2
Leeds	9	7	2
Manchester	22	9	13
Newcastle	4	4	0
	95	59	36

The passed candidates, with those exempted—eighty-nine all together—are as follows:—

ADDEY: Frederick Arnold; The Grange, Wragby, Wakefield.
AINSWORTH: Arthur; 365 Oldham Road, Newton Heath, Manchester.
ANDREWS: Percy Maguire; 7 Tavistock Mansions, Tavistock Place, W.C.
ARMSTEAD: Richard Burnie; The Vicarage, Eccleshill, near Bradford.
BLACKBURN: Norman Arthur; 164 Bradford Road, Dewsbury.
BONE: John Craigie; 105 Marchmont Road, Edinburgh.
BROWN: Walter James; 5 Marlborough Terrace, Park Street, Taunton.
CAIRNS: Ernest; 55 George Street, Hulme, Manchester.
CARR: Charles Watson; 24 High Street, Eastbourne.
CHEADLE: John Oscar; 11 Campden House Road, Kensington, W.
CHILD: Ernest Henry; "Trevena," Shawfield Park, Bromley, Kent.
CURRIE: John Kirkwood; U.F. Manse, Keig and Tough, Aberdeenshire.
DAVIS: Harold Sidney; 16 St. John's Wood Road, N.W., London.
DAY: Stanley Ernest; 28 Denbigh Street, South Belgravia, S.W.
DICKSEE: Harold John Hugh; 4 Platts Lane, Hampstead, N.W.
DIXON: Kenneth Alan; Old Broom Hall, Teddington, Middlesex.
DOMVILLE: Paul Compton Kellock; 116 Markland Street, Hamilton, Ontario, Canada.
DONNE: Harold Douglas; 12 Dean Street, St. Fin Barre's, Cork.
DUCKWORTH: Alfred; 341 Blackburn Road, Accrington.
EVANS: Arthur; Broniarth, North Road, Aberystwyth.

FERGUSON : Robert Wemyss; 25 Murrayfield Gardens, Edinburgh.
FIRTH : Arthur Speight; 19 Bishop Street, Mansfield.
FISHER : Harry Nettleton; 84 Hungerford Road, Camden Road, N.
FOSTER : Frank Geden; 3 The Crescent, Selby, Yorks.
GILL : Maurice Bernard; 150 Weston Park, Crouch End, N.
GLASS : James Scott, Belmont, Dalmellington, Ayrshire.
GUNDRY-WHITE : Lionel Arthur; 1 Queen Street, Norwich, Norfolk.
HAMLYN : Horace James Richard; Elm Tree House, Barlby Bank, Selby, Yorks.
HARE : John Thornton; Alresford Lodge, Hornsey, N.
HARRIS : Philip Capes; 31 Arundel Avenue, Sefton Park, Liverpool.
HART : Edmund John; 34 Cleminson Street, Salford, Manchester.
HEALD : William Lyster; 51 Norbury Crescent, Norbury, S.W.
HEATHER : Norman; Troidder-Rhoew, Sussex Street, Winchester, Hants.
HILL : Leonard Ebenezer; West View, Northcourt Avenue, Reading.
HINTON : Charles Allen; Ribbesford, Scotforth, Lancaster.
HOTSON : Andrew; 31 West Hill Drive, Mansfield, Notts.
HOWELLS : John Hubert; 27 Mirador Crescent, Swansea.
HUBERT : Ernest Frank; 3 Crieff Road, Wandsworth Common, S.W.
IBBITSON : William Beveridge; 7 Tunstall Terrace W., Sunderland.
JONES : Tom Neville Wynne; 17 Woodlands Terrace, Swansea, South Wales.
KAMINSKI : Henry Gordon; The Dene, Hainton Avenue, Grimsby.
KAY : Mitchell Crighton; 4 Renny Place, Broughty Ferry, N.B.
KEYTE : Joseph Rushbrooke; "Murcott," Chestnut Road, Moseley, Birmingham.
KNOWLES : Joseph William; 8 Pembroke Street, Middlesbrough, Yorks.
LAKSHMINARASAPPA : Srinivasa Ras Harti; 15 Sinclair Gardens, West Kensington.
LEDBROOK : Hugh Stanley; Wilton House, Kenilworth, Warwickshire.
LUYKEN : Heinrich Martin; 23 Arcadian Gardens, Wood Green, N.
LYON : Reginald Anthony; 17 Pittville Villas, Cheltenham.
McKAY : John Ross; 12 East Mayfield, Edinburgh.
MAXWELL-LAWFORD : Elliott; c/o T. E. Lidiard James, Esq., 27 Chancery Lane, W.C.
MOSS : Vincent Newton; "Tyndale," Tyndale Park, Herne Bay, Kent.
NORRIS : William George; 5 Dartmouth Park Hill, Kentish Town, N.W.
ORCHARD : Thomas Charles; Town Hall, Hemel Hempstead.
ORR : Leonard Walpole; c/o Public Works Department, Auckland, New Zealand.
OVERY : Clement Frost; Pride Hill, Shrewsbury.
PALMER : Roger Liddesdale; Roundhay Vicarage, near Leeds, Yorkshire.
PARRY-JONES : David Reginald; Park House, Newtown, North Wales.
PEARCE : Oswald Duncan; St. Anne's Rectory, Lewes.
PICK : Stanley George; Castle Hotel, Norwich.
PORTSMOUTH : Oliver Spencer; 7 Richmond Villas, Swansea.
PRESTON : William Carter; The Fold, Far Sawrey, Windermere.
PROBERT : James Melvyn; 11 Clifton Place, Newport, Mon.
RICHARDSON : Robert Harold; Clarence House, Clarence Road, Wood Green, N.
ROBB : William Alexander; 95 West Graham Street, Glasgow.
ROBERTS : Varteg Sutton; 20 Gool Street, Carnarvon, North Wales.
ROBERTSON : Manning; 36 Bedford Square, W.C.
ROBINSON : Clarence; 5 Commercial Buildings, Pudsey.
SANDERSON : John Percival; 6 Airethwaite, Kendal.
SAUNDERS : Bernard Robertson; 13 Vernon Road, Edgbaston, Birmingham.
SCOTLAND : George B.; Mossgiel, Airdrie.
SMITH : Arthur George; Salisbury House, Stoke, Devonport.
SNOW : George Wilkie; 51 The Gardens, East Dulwich, S.E.
STACKHOUSE : Edwin Stanley; Woodfield, Clifton Street, Burnley.
STODDART : Robert William; 69 Greening Street, Abbey Wood, Belvedere, Kent.
STONES : John Leighton Kay; Clayton Croft, Clayton-le-Dale, near Blackburn, Lancs.
TAYLOR : Robert Henry; 43 Newbold Road, Rugby.
TEBBUTT : Henry Jemson; 2 Craven Avenue, Ealing, W.
THREADGOLD : Robert Ainslie; 107 Hall Lane, Liverpool, E.
VINDEN : Gilbert; 57 Eastern Avenue, Reading.
WARE : Percival Mitchell; 15 King's Place, Portman Square, W.
WEBB : John Adams; Burton Hill, Melton Mowbray.
WILES : Harry; 164 High Street, Jarrow-on-Tyne.
WILLIAMS : Howard; 22 Southall Road, Brynna, Llanharran, Pontyclun, Glam.
WILLIAMS : William John Vaughan; Brookfield House, Llansamlet, near Swansea.
WILLIAMSON : Fred; "Lynton House," Rushford Avenue, Levenshulme, Manchester.
WINGATE : Wilfrid H.; Belgravia House, Kingsbridge.
WOODINGTON : Alfred Paul; 36 Thrale Road, Streatham Park, S.W.
WORTHINGTON : John Hubert; Lombard Chambers, 46 Brown Street, Manchester.
YEARSLEY : Herbert Aloysius; 21 Westbourne Grove, Harpurhey, Manchester.

The Intermediate.

The Intermediate Examination, qualifying for candidature as *Student R.I.B.A.*, was held in London and the under-mentioned provincial centres on the 14th, 15th, 17th, and 18th November, when 107 candidates were examined, with the following results :—

Centre	Total Examined	Passed	Relegated
London	72	34	38
Bristol	5	1	4
Cardiff	3	1	2
Leeds	7	4	3
Manchester	18	5	13
Newcastle	2	1	1
	107	46	61

The successful candidates are as follows, their names being given in order of merit as placed by the Board of Examiners :—

[The initial *P.* = *Probationer.*]

BESSANT : John Archibald [*P.* 1905]; Tile Kiln, Bennetts End, Hemel Hempstead, Herts.
CLARKE : Leonard Harris [*P.* 1910]; 38 Dragon Parade, Harrogate.
CHISHOLM : David John [*P.* 1902]; 9 Oakley Street, Chelsea, S.W.
COLLIN : Bertie Phillipps [*P.* 1906]; 14 Downshire Hill, Hampstead, N.W.
JEPSON : Henry Norman [*P.* 1908]; 431 Bolton Road, Darwen, Lancs.
DANISON : William Robert [*P.* 1908]; Longhirst Brocks, Morpeth.
PENTELOW : Francis Howell [*P.* 1908]; 96 Newport Road, Chorlton-cum-Hardy, Manchester.
LAUSON : John Boyd [*P.* 1910]; 9 Oakley Street, Chelsea, S.W.
MOTTRAM : A. Hugh [*P.* 1908]; 17 Denning Road, Hampstead, N.W.
EATON : George Morley [*P.* 1908]; "The Summit," Burton Road, Derby.
JENKINS : William Marendaz [*P.* 1909]; 26 Curt Ucha, Port Talbot, Glam.
CASH : Herbert William [*P.* 1909]; 7 Connaught Road, Harlesden, N.W.
QUARMBY : George Frederick [*P.* 1909]; 12 Drayton Villas, Thistle Grove, South Kensington, S.W.
CAVANAGH : Edmund [*P.* 1910]; 2 Selwyn Road, Upton Manor, E.
CALVERT : Alan Cuthbert [*P.* 1901]; 1 Belgrave Villas, Upper E. Hayes, Bath.
ADAMS : Edward [*P.* 1910]; 25 Pembroke Street, Oxford.
SOMERFORD : Thomas Retford [*P.* 1909]; 59 St. James's Road, Brixton, S.W.
JONES : Walter Sydney [*P.* 1906]; "Crewkerne," 21 Kempshott Road, Streatham Common, S.W.
ROBERTSON : Alexander Winton, jun. [*P.* 1907]; Glenearse, Chalkwell Avenue, Westcliff-on-Sea, Essex.
TYTE : Gilbert George Lee [*P.* 1907]; 6 Heathcote Street, Mecklenburgh Square, W.C.
HOWKINS : Gilbert [*P.* 1906]; The Elms, Crick, near Rugby.
TALVALKER : Vasudeo Ramchaudra [*P.* 1908]; 18 Tufton Street, Westminster, S.W.
FOWELL : Joseph Charles [*P.* 1909]; 33 Old Queen Street, Westminster, S.W.
JACKMAN : Frederick [*P.* 1904]; 40 Deanville Road, Clapham, S.W.
HIGGS : Harold John [*P.* 1908]; Goring-on-Thames, Oxon.
THORPE : Alexander [*P.* 1907]; 6 Newton Road, Bayswater, W.
PEERLESS : Herbert Read [*P.* 1906]; "Burnham," Redington Road, Hampstead, N.W.
ROBINSON : Harold Graham Fector [*P.* 1907]; 12 Lawn Road, Hampstead, N.W.
BARROW : John William [*P.* 1909]; 16 Kensington Road, Morecambe, Lancs.
BENNETT : Ewyn [*P.*]; 36 Darnley Road, Gravesend, Kent.
PENWELL : Walter Richard [*P.* 1907]; 249 Portnall Road, Maida Hill, W.
BLACKWELL : Charles Christie [*P.* 1907]; 1 St. Paul's Road, Leicester.
BROWN : Murray [*P.* 1908]; 55 Southampton Row, W.C.
BRYANT : Herbert Phillips [*P.* 1907]; "Ilkley," 27 Hill Lane, Southampton.
COLERIDGE : Paul Humphrey [*P.*]; 7 Egerton Mansions, S.W.
EDWARDS : Sidney James, B.A. [*P.* 1909]; The Grange, Royston Park, Pinner.
ELSTON : James [*P.* 1908]; Station Chambers, Foundry Bridge, Norwich.
HARRISON : William Holgate [*P.* 1905]; Avenue House, Whalley, Lancashire.
JONES : William Harold [*P.* 1907]; Woodbury, 24 Sunnyside Road, Hornsey Lane, N.
KRUCKENBERG : Frederick Lawrence [*P.* 1906]; The Larches, Ilkley, Yorks.
LOWCOCK : Arnold [*P.* 1906]; Poplar House, Dronfield, near Sheffield.
LOWCOCK : Edward Kay [*P.* 1907]; Woodlands, Settle, *via* Leeds.
LUBBOCK : Humphrey Thornton [*P.*]; 30 Gledhow Gardens, S.W.
SCOTT : Eric Wilfrid Boning [*P.* 1905]; 45 Hermitage Road, Finsbury Park, N.
THOMAS : Arthur Phillip [*P.* 1906]; Glanwenny, Bridgend.
WADDINGTON : Harold Gerard [*P.* 1907]; 77 Whitegate Drive, Blackpool.

Exemptions from the Intermediate Examination.

The following Probationers, possessing the qualifications required by the regulations, have been exempted from sitting for the Intermediate Examination and have been registered as *Students R.I.B.A.* :—

HARRIS : Philip Capes; 31 Woburn Place, Russell Square, W. [Liverpool University.]
HENSHALL : Louis Sydney; "Runnymede," Stockton Heath, Warrington. [Liverpool University.]
HONEYMAN : Herbert Lewis; Minewood, Bridge of Allan, Stirlingshire. [Glasgow School of Architecture.]
LINDSAY : William; 11 Moray Place, Glasgow. [Glasgow School of Architecture.]
ROBB : William Alexander; 95 West Graham Street, Glasgow. [Glasgow School of Architecture.]
STEPHEN : Noel Shaw; Mallington, Chester. [Liverpool University.]
WILLS : Trenwith Lovering; The Buff House, Hightown, near Liverpool. [Liverpool University.]
WORTHINGTON : John Hubert; Lombard Chambers, 46 Brown Street, Manchester. [Victoria University, Manchester.]

The Final and Special.

§ The Final and Special Examinations were held in London from the 24th November to the 2nd December. Of the 122 candidates examined, 54 passed, and 68 were relegated in various subjects. The following are the names and addresses of the passed candidates, the † prefixed to a name signifying that the candidate entered for the Special Examination, which is designed for architects in practice and chief assistants exempted by the Council from the Preliminary and Intermediate Examinations and from submitting Testimonies of Study :—

[The initial *S.* = *Student.*]

ADAM : Alexander [*S.* 1907]; Churchill House, Paisley, N.B.
ARNOTT : Charles Dudley [*S.* 1906]; "Seacroft," The Cliffs, Gorleston-on-Sea.

BARNISH : Leonard [*S.* 1903]; 20 Mariner's Road, Blundellsands.
BESWICK : William [*S.* 1908]; Queen's Park, Chester.
BIRKETT : Stanley [*S.* 1905]; 25 Clyde Road, West Didsbury, Manchester.
BUNCE : Henry Edgar [*S.* 1908]; 28 Clapton Common, N.E.
BUTT : Charles Frederick [*S.* 1908]; 17 Chichester Street, Westbourne Square, W.
CARTER : George Ralph [*S.* 1908]; 19 Upper King Street, Leicester.
CHAUNDLER : James Hubert [*S.* 1905]; 100 East Sheen Avenue, S.W.
CLOUX : Frank Louis Whitmarsh [*S.* 1906]; 81 Burton Road, Brixton, S.W.
COATES : William Victor [*S.* 1908]; Waltham House, Grimsby.
COCKRILL : Kenneth Arthur [*S.* 1908]; Post Office Chambers, Gorleston.
†COLLINS : Alfred Francis [*Special Examination*]; "The Hope," 1 Queen's Road, Windsor.
†COOMBS : Leslie Douglas [*Special Examination*]; Bowling Street, Dunedin, New Zealand.
CRANFORD : William Harold [*S.* 1907]; "Kingscliffe," Woodberry Down, Finsbury Park, N.
DAVIS : Philip Wolf [*S.* 1907]; 9 Portman Street, W.
†DRYSDALE : George [*Special Examination*]; 5 John Street, Adelphi, Strand, W.C.
EVANS : Thomas Glynne [*S.* 1908]; 19 Rufford Road, Liverpool.
†GLANFIELD : Ernest Budge [*Special Examination*]; 20 Brook Street, Bond Street, W.
HALL : Edwin Stanley [*S.* 1907]; 54 Bedford Sq., W.C.
†HATHAWAY : Percy William [*Special Examination*]; Town Hall, Rochdale.
HETT : Leonard Keir [*S.* 1909]; 41 Denning Road, Hampstead, N.W.
HIGGINS : William Thomas [*S.* 1906]; "Hanslope," Stony Stratford, Bucks.
HODGES : Claude Vivian [*S.* 1905]; 70 Melbourne Road, Leicester.
HUGHES : Thomas Harold [*S.* 1909]; 46 Beaconsfield Place, Aberdeen, N.B.
HULBERT : Francis Seymour [*S.* 1909]; 50 Charlwood Street, S.W.
JONES : Cyril Montagu [*S.* 1906]; 55 Gower Street, W.C.
KIPPS : Percy Kingsford [*S.* 1906]; 93 Lewisham High Road, S.E.
LODGE : Thomas Arthur [*S.* 1909]; Blandford Cottage, Thames Ditton, Surrey.
LYON : Maurice [*S.* 1907]; "Home Croft," Edenbridge, Kent.
MANSFIELD : Leslie [*S.* 1908]; "Ivall," Southboro' Road, Bickley, Kent.
MARTIN : John Gray [*S.* 1906]; 249 Park Road, Oldham.
MATHESON : Kenneth William [*S.* 1904]; "Orcadia," Goulton Road, Clapton, N.E.
MATTHEWS : Bernard Frank [*S.* 1909]; Ingram House, Stockwell Road, S.W.
MOORE : Ernest Josiah Edwards [*S.* 1906]; Stafford House, Chepstow Road, Newport, Mon.
MUNT : Francis Edwin Spencer [*S.* 1906]; Linkfield House, Fontenoy Road, Balham, S.W.
†PEASCOD : Joseph [*Special Examination*]; 103 Bow Road, E.
PYWELL : William Jackson [*S.* 1907]; Lennep House, Marine Parade, Brighton, Sussex.
ROBERTSON : Norris Bathgate [*S.* 1908]; Roydfield, Unningham Road, Leicester.
SCHOFIELD : John Frank [*S.* 1905]; Ash Lodge, 49 Bow Road, E.
SHANKS : Norman Fraser [*S.* 1907]; 565 Strelford Road, Old Trafford, Manchester.
SLATER : John Alan [*S.* 1908]; 11 St. John's Wood Park, N.W.
SMITH : Frank William [*S.* 1908]; 69 Charles Street, Newark-on-Trent.
SUTTON : Cecil Alfred Leonard [*S.* 1909]; Bromley House, Nottingham.
TANNER : Edwin John [*S.* 1909]; 18 Kensington Hall Gardens, W.
†THOMPSON : Charles William Ward [*Special Examination*]; 50 High Street, Chatham.
†TUGWELL : Sydney [*Special Examination*]; Richmond Chambers, Bournemouth.
WALKER : Marshall Eyre [*S.* 1907]; 8 The Broadway, Woking, Surrey.
WELCH : Herbert Arthur [*S.* 1907]; 1 Asmuns Hill, Garden Suburb, Hendon, N.W.
†WELLBURN : George Taylor [*Special Examination*]; 14 Theresa Terrace, Redcar, Yorks.
WHEATLEY : Joseph Horace Lyneham [*S.* 1906]; Sheet, Petersfield.
WILSON : Herbert John [*S.* 1905]; 21 Sandy Lane, Accrington.
WINCH : Arthur [*S.* 1909]; 3 Roundhay Mt., Leeds.
WRIGHT : Edward Leslie [*S.* 1906]; 16 Talbot Street, Cathedral Road, Cardiff.

The following table shows the number of failures among the relegated candidates in each subject of the Final Examination :—

I. Design	46
II. The Principles of Architecture	43
III. Building Materials	9
IV. Principles of Hygiene	27
V. Specifications	14
VI. Construction : *Foundations, &c.*	36
VII. Construction : *Iron and Steel, &c.*	39

Election of Licentiates R.I.B.A.

At the Council Meeting of the 19th inst., the following candidates, having been found eligible and qualified under the Charter and By-laws, were elected Licentiates R.I.B.A., in accordance with the provisions of By-law 12 :—

ALLEN : Arthur Frank.
ASHTON : Thomas (Altrincham, Cheshire).
BAUHOF : Philip.
BAYLEY : Charles Reuben.
BENNETT : Malcolm Beresford (Brighton).
BENTLEY : George Gell (Leeds).
BISHOP : Walter Snell.
BRADSHAW : Samuel Wesley (Manchester).
BROWN : Henry Marcus (Wolverhampton).
BULLOCH : Walter Henry.
BURROWS : Frederick T. J.
CALVERT : Vere (Bradford).
CAMERON : Edwin Percy.
CARRICK : James (Ayr, N.B.).
CARTER : George.
CARYER : George Thomas
CLARK : Herbert Henry.
CLOWES : Edmund Rolls Laird.
COLDWELL : Edward William.
COLLINS : Ernest William.
DALE : Arthur (Nottingham).
DAVY : Clifton Robert (Maidenhead).
DEAKIN : George King.
DE COURCY : Nevinson William, B.A.Cantab. (Alexandria, Egypt).
DENVIL : Henry Horace Gaskell.

DWYER : Bernard Patrick.
ENGLISH : Charles William.
EVILL : Norman.
EWEN : Arthur John Clifford.
FAIRER : Walter Chapman (Bolton).
FLOWER : Victor Augustine (Singapore).
FOSS : John Henry Beart.
FREEMAN : Charles Henry.
GROTE : Arthur Lloyd.
HAMLYN : Edwin Edgar Harold (Chester).
HAYWARD : Arthur Baldwin.
HEAPS : Stanley Arthur.
HEARD : William James (Accrington).
HIGNETT : Cecil Horace (Letchworth).
HODGES : Henry Todd (Newcastle-on-Tyne).
HODGSON : Arthur Nicholas Whitfield (Windermere).
HORSBURGH : William Peter (Liverpool).
HUNTER : Joseph Percy (Sheffield).
IRELAND : John Carmichael.
LORD : George Wilfred (Port Sudan).
LUNN : Edward Langridge (Guildford).
MILLER : George Frederick (Hastings).
OGLESBY : Robert Parr.
OVERY : Charles Rand (Principal Government Architect, East Africa Protectorate).
PAUL : William Edgar (Bristol).
PRICE : Francis Henry (Taunton).
PRICE : Frederic Graham.
READ : Norman (Leicester).
RICHLEY : Norman (Durham).
RIGBY : Alfred (Manchester).
ROSS : William Arthur (Bradford).
RUCHWALDY : John Samuel (Singapore).
SAMSON : Harold Overall (Taunton).
SCOTT : Gilbert Telfer (Inverkeithing, Scotland).
SHAW : Malcolm Graham (Kendal).
SHEPPARD : John Mortimer (Cambridge).
SHORT : Charles Frederick.
SPRANKLING : Ernest (Taunton).
STOTT : James Edward (Manchester).
STUART : John (Wakefield).
SUGDEN : William Arthur (Keighley).
SUGDEN : William Hampden (Keighley).
SUTTON : Charles Ernest Burgett (Warrington).
VAUX : Noble (Sunderland).
WALDER : Horace Hampton.
WALL : Tom (Ripon).
WEIR : William May.
WEST : A. William.
WHESTON : Wray Wilkins (Hongkong, China).
WILLIAMSON : John (Birkenhead).
WINSTANLEY : Albert (St. Anne's-on-Sea).
YORKE : Harry Joseph.

Artistic Hoardings.

The conditions attaching to the offer made by Mr. W. H. Lever, of Port Sunlight, of prizes of £50, £25, £15, and £10 for the best hoardings constructed from an architectural point of view have been formulated. The hoarding must have a clear posting space of not more than 10 feet in height, and not less than 50 feet in length, the whole cost not to exceed 4s. per square yard. Drawings to the scale of 8 feet to the inch must be submitted with details on a scale of 2 feet to an inch together with photographs of the hoarding dressed with posters. Competitors desiring further information must apply to the Secretary, United Bill Posters' Association, 4 and 5 Warwick Court, Holborn. Drawings have to be sent in by 1st June next.

MINUTES. IV.

At the Fourth General Meeting (Business) of the Session 1910-11, held Monday, 19th December 1910, at 8 p.m., Mr. Alfred W. S. Cross, *Vice-President*, in the Chair, the names of thirteen Fellows (including ten members of the Council), ten Associates, and four Licentiates being entered in the attendance book, the Minutes of the Meeting held 5th December 1910, having been already published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease of Charles Hodgson Fowler, architect to the Dean and Chapter of Durham, elected *Associate* 1863, *Fellow* 1873, and having referred to his distinction as an ecclesiologist and to the high character of his architectural work, it was resolved, upon the motion of the Hon. Secretary, that a vote of sympathy and condolence be passed to the relatives of the late Fellow.

The Hon. Secretary having announced a number of presentations to the Library, a cordial vote of thanks was passed to the donors.

The following gentlemen, attending for the first time since their election, were formally admitted by the Chairman, viz :—Hubert Savage, *Associate*; Hugo Ritchie Bird and Walter Dewes, *Licentiates*.

The Secretary announced that by a resolution of the Council under By-law 22 the following gentlemen had ceased to be members of the Royal Institute, viz.—Frederick Bennett Smith, of the class of Fellows, and Herbert Story, of the class of Associates.

The Secretary announced the results of the Preliminary, Intermediate, Final, and Special Examinations held by the Institute in the month of November.

The Chairman, in accordance with notice, brought forward the following motion on behalf of the Council :—"That the Declaration to be signed by Licentiates shall be amended as follows : Insert the words 'or Architect and Surveyor' in the fifth line (KALENDAR, p. 62) so as to read, 'that I am not engaged in any other avocation than that of an Architect, *or Architect and Surveyor*.'"

The Resolution was formally moved by the Chairman, and seconded by Mr. Maurice B. Adams [*F.*]

Mr. George Hubbard, F.S.A. [*F.*], seconded by Mr. Charles Heathcote [*F.*], moved as an amendment that the word "engineer" be introduced, suggesting the reading, "architect, surveyor, and engineer."

The Hon. Secretary pointing out that the necessary engineering work in the construction of a building was included in the ordinary avocation of an architect, Mr. Hubbard expressed himself satisfied and withdrew his amendment.

The original Resolution was then put from the Chair and carried unanimously.

The Chairman further moved that the following be inserted as the penultimate sentence of the Licentiates' Declaration :—"And I hereby agree that I will not use after my name any other affix with reference to the Royal Institute than 'Licentiate R.I.B.A.'"

The motion was seconded and strongly supported by Mr. Maurice B. Adams [*F.*], and after discussion was carried by a large majority.

Finally, on the motion of Mr. Albert W. Moore [*F.*], seconded by Mr. Maurice B. Adams [*F.*], it was resolved that the Council be asked to send a circular letter to all Licentiates drawing their attention to the alterations made in the Declaration.

The proceedings closed and the meeting separated at 9.30.

ALLIED SOCIETIES.

DETAILS OF PRACTICE AND TREATMENT OF MATERIALS.

By A. S. Dixon, M.A.Oxon. [*F.*].

Presidential Address to the Birmingham Architectural Association.

Gentlemen,—You listened last year with very kind indulgence to a number of observations of a rather general kind which I ventured to inflict on you. When I was writing these down—on board a steamship in the Baltic—an elderly engineer asked me what I was doing. "Writing a presidential address," I said. "Well," he answered, "I hope you are not inflicting on your Society the usual useless rubbish about the history of Architecture which anyone can read better for himself in a book. Tell them your own experiences; that is the only thing a president ought to allow himself to do." It had not occurred to me that my limited experiences would be sufficiently interesting. But being at great loss for a subject I asked our Secretary, Mr. Simister, the other day, what in the world I should talk about, and he gave me very nearly the same answer—"Tell us how you do your own work."

I start to do so with great diffidence, for in all cases I shall be talking of things of which many of you know more than I, and either I shall be saying things which are known to everyone already—which will be a waste of your time—or things on which I am unfortunate to differ from others, and am therefore in great danger of being mistaken.

However, I will try and do as I am told and talk about details of practice and treatment of materials, and if I do not succeed in saying anything very useful or interesting, at any rate I shall be following a course which I should very much like others to follow, and which, if they would do so, I am very sure would be useful and interesting to myself.

First, let us talk about brickwork, and specially about the bricks we have to deal with in Birmingham. We have two kinds: the hard blue, brindled and red bricks from Staffordshire or the West, and the light red or pink comparatively soft bricks from the Warwickshire side or the East. Both are machine-made—that is wire-cut. I say nothing about the machine-pressed bricks because, although they are still sometimes used, I suppose that both on utilitarian and æsthetic grounds they are seldom now used by architects. Both kinds can be got delivered in Birmingham for prices varying from 20*s.* to 30*s.*, and if we want a hand-made brick we have to go further and pay more. From the point of view of strength no bricks in the world are better than Black Country bricks, as we call those made on the Staffordshire side. I must be very careful in what I say of Birmingham bricks, as we call those which come from the East side. They are certainly softer and under some circumstances they are liable to disintegration, but we prefer them for the inside half or two-thirds of our walls. Which is the most weather-proof I am not sure. In considering this question I think we are inclined to confuse what I would call porosity or permeability and absorptiveness. Both kinds have a certain amount of permeability or porosity; the Birmingham bricks are more absorptive, and for this very reason I think they are less likely to let water pass right through them. So it is generally thought best to put Black Country bricks on the outside of a wall because they never decay, and Birmingham bricks inside because they arrest the passage of damp.

Then comes the question of bond. The text-books tell us we must either use English bond (or alternate courses of stretchers and headers) or Flemish bond (alternate headers and stretchers in each course). I venture—not without some diffidence and willingness to be corrected—to rebel against this tyranny of bonds both on constructive and æsthetic grounds. English bond is very ugly, and Flemish bond, though prettier, is too mechanically regular, and on constructive grounds I think both have an excess of headers. To prevent a wall from splitting a porportion of one header to three stretchers is ample; to avoid cracking it is necessary with our short bricks to have the largest possible proportion of stretchers. All these points are best met by a bond of one header to three or four stretchers in each course, or one course of alternate headers and stretchers, or even of one header and two stretchers, with two or three courses of stretchers, and if the bond is varied to meet special difficulties all the better.

The normal shape of bricks in this district is the worst that has ever been devised in any time or any country. Our bricks are normally made 9 inches by $4\frac{1}{2}$ inches by $3\frac{1}{4}$ inches. I have no doubt these proportions were arrived at on strictly commercial grounds. It is no doubt the largest size which can be conveniently handled with one hand, but it is constructively a bad shape. A wall constructed of such bricks is liable to cracks of a high vertical angle—I mean of an angle with the ground too near to a vertical line. The angle of possible cracks would be lower—I mean more nearly horizontal—if the bricks were either thinner or longer, and it is interesting to note that in either case the æsthetic effect would be much better. Our short thick bricks are the ugliest in the world, and that is the cause of no little depression of spirits when we come back from our journeys no matter to what part of the world we have been. In the South of Europe, in Italy certainly, and in Spain also I believe, the normal shape of bricks is 12 inches by 12 inches by $1\frac{1}{2}$ inches thick. It is a bad shape from a commercial point of view, for it takes both hands to lift and lay such a brick, but constructively and æsthetically it seems to me to be very good. In Northern Germany the bricks used in mediæval times seem to have varied to a certain extent, but to have been normally about 12 inches by 5 inches by 3 inches or $3\frac{1}{2}$ inches thick. These bricks must also have been difficult to handle, but they give a good bond and look fairly well. In Belgium and Holland 8 inches by $3\frac{1}{2}$ inches or 4 inches by 2 inches is the normal size. They look well and give a better bond than ours, but would be rejected by us because with them you cannot lay as many yards of brickwork in a day as with our 9 inches by $4\frac{1}{2}$ inches by 3 inches.

These are the circumstances we have to deal with; what can we do? When we can afford it we can have our bricks made thinner; pay the same price as for the thick ones and use the strongest language we think allowable of the perverse ingenuity of the inventor of thick bricks. But when we must use thick bricks what are we to do? There is one way of correcting to some extent the bad proportion: that is, to make the mortar joints rather thick—say $\frac{1}{2}$ inch to $\frac{3}{4}$ inch—which if we use good mortar we can do in all ordinary building without the least danger of impairing the strength of the walls, and if we make a flush joint and spread the

mortar a little over the edges of the bricks we can still further improve the proportions.

I am sure it is a mistake to cut or line the joints. It involves a lot of unnecessary mechanical labour, exposes any holes or cracks near the joints which might let water in, and gives a hard mechanical appearance which detracts from the solidity and dignity of the wall.

Before I leave this point let me read what Ruskin has to say about joints in masonry :—

"Masonry is always bad which appears to have arrested the attention of the architect more than absolute conditions of strength require. Nothing is more contemptible in any work than appearance of the slightest desire on the part of the builder to *direct attention* to the way its stones are put together, or of any trouble taken either to show or to conceal it more than was rigidly necessary : it may sometimes, on the other hand, be necessary to conceal it as far as may be, by delicate and close fitting, when the joints would interfere with lines of sculpture or of mouldings ; and it may often, on the other hand, be delightful to show it, as it is delightful in places to show the anatomy even of the most delicate human frame ; but *studiously* to conceal it is the error of vulgar painters, who are afraid to show that their figures have bones ; and studiously to display it is the error of the base pupils of Michelangelo, who turned heroes' limbs into surgeon's diagrams—but with less excuse than theirs, for there is less interest in the anatomy displayed. Exhibited masonry is in most cases the expedient of architects who do not know how to fill up blank spaces, and many a building, which would have been decent enough if let alone, has been scrawled over with straight lines, on exactly the same principles and with just the same amount of intelligence as a boy's in scrawling his copy-book when he cannot write. The device was thought ingenious at one period of architectural history : St. Paul's and Whitehall are covered with it, and it is in this I imagine that some of our modern architects suppose the great merit of those buildings to consist. There is, however, no excuse for errors in disposition of masonry, for there is but one law upon the subject, and that easily complied with, to avoid all affectation and all unnecessary expense, either in showing or concealing. Everyone knows a building is built of separate stones ; nobody will ever object to seeing that it is so, but nobody wants to count them. The divisions of a church are much like the divisions of a sermon : they are always right so long as they are necessary to edification, and always wrong when they are thrust upon the attention as divisions only. There may be neatness in carving when there is richness in feasting ; but I have heard many a discourse, and seen many a church wall, in which it was all carving and no meat."

I have very little experience of any other masonry than brickwork : only of that most intractable, hard stone which splits up anyhow like coal, and will not be cut into nice oblong pieces and straight courses. You know how they generally heap it together in Shropshire and Hereford—and for instance at Malvern—into rough, uncoursed walls, and sometimes with painful effort into a kind of opus reticulatum. You do not easily get a bond across the wall and you cannot get any longitudinal or horizontal bond at all, and you are always liable to steep cracks and fissures. You can get over both difficulties by introducing every 3 feet or so stringcourses of one or two roofing tiles or thin bricks bonded together in cement, which not only gives you a good cross and horizontal bond, but connects the chaos of rubble with pleasant horizontal lines. Only be careful you make the tiles slope down to the outside of the wall, for if damp gets in, the tiles will keep it there.

Joints are a great help also in the matter of colour. A painter can so accurately choose and arrange the tints of his pigments as to make them all come pleasantly together. A bricklayer and a stonemason have to use the colours of brick and stone as they find them. So it seems was also the case with mediæval decorators. If you were to take out the rather crude blues and reds and greens of say a painted rood screen and put them all together the effect would be thoroughly bad. But a method was discovered some time in the Middle Ages—or perhaps remembered from other earlier times—by which the crudest pigments, provided of course they were good colours in themselves, could be brought together into most delightful harmonies, and this method became a recognised method of heraldic art. The colours are always divided by a neutral ground or division. Most often these dividing lines or ground are white or gold, sometimes black ; sometimes the colour of the material itself, as when timbers are partly coloured and the colour of the timber itself shows between. In heraldry the rule runs that colour must not lie on colour or metal on metal (the metals are of course gold, and white or silver), but colours must be separated by metals and metals by colours. A white or a light-coloured mortar joint does just this very thing for us in brickwork and rough stone masonry. Black-country bricks laid all close together are nothing better than a dingy smudge, but divide them with clean light-coloured joints and a really wonderful series of colours come out, and these combine together in quite delightful harmony.

Let us think of the brick cities of the past and the different ways in which brickwork has been decoratively treated. In Bologna, enriched with modelled terra-cotta ; in Siena, jewelled with spots and lines of white marble ; in Rome, most often left in its own rugged simplicity, but sometimes covered, even on the outside, with mosaics ; in Venice, encrusted with thin plates of marble. In Germany the only brick towns I know are Danzig and Lübeck, where generally the brick depends upon itself alone, but in the latter town the bricks themselves are often coloured and glazed green and brown and yellow. In England and Holland brickwork has little assistance beyond a little diapery with grey and blue headers ; a little touching up with stone quoins and cornices. But in Normandy, and especially in the neighbourhood of Dieppe, a school of bricklayers seems to have come into existence who treated their bricks with such half-magic skill as to make one feel that no building material in the world is to be preferred to it. They played their wonderfully delicate pattern tunes in a scale of, I think, only three or four colours—little red and grey bricks about 8 inches by 4½ inches by 2 inches, white stone and grey flints, with white mortar joints ; smallish joints here, for such delicate materials did not want covering up. The work in the Manoir d'Angot and the Château d'Archelles seems simple enough, and yet when we have tried to match it in England what a failure we have made ! such failure that, unless he has happened to see the real thing, it would be hard to make an Englishman nowadays believe that multi-coloured brickwork can be good. We thought the exact proportion of the bricks did not matter : we thought white bricks would do as well as stone, and hard-cut joints instead of soft easy beds for the bricks to nestle in.

Let us talk now of roofs. William Morris said no man who has any right to call himself an architect would think of using slates—or words to that effect. What he evidently meant was that slates prepared as they are prepared nowadays—cleverly split very thin and smooth and square—cannot be successfully used, and this is certainly true. But it is also true, I think, that there is no natural material suitable for roofing, or indeed any other purpose, which cannot be successfully used if it is properly prepared and if we know how to use it. Take the most apparently intractable of all materials—purple Bangor slates. If they are quarried thick and rough and not too big or regular in shape, and mixed with other shades of Bangor slates, and set and pointed in white mortar over a white house, they make a particularly beautiful roof. It is just the case of the Staffordshire bricks over again ; they want white to bring out and again to soften the colour, and the more colour there is the more necessary is the white setting.

I have often been told that it is bad practice to set tiles or slates in mortar. But it is all right if you bed them quite solid and point the joints so as to make the surface of the mortar watertight, and this method has the advantage of helping you when you come to the valleys.

The modern methods of valley tiles and of cutting the tiles or slates in hard straight lines on to a lead gutter will never make a really beautiful roof. You want a gentler, wider sweep, and you can only get it in the old way by laying ordinary slates or tiles on a curve which, as tilers and slaters have lost the tradition, is not an easy thing to do. One way is to make the laths meet at the valley trellis-wise, and then lay a sort of secret gutter of tiles or slates on the blunted angle of the valley, and then make the ordinary tiles curve round over it. It involves a good deal of cutting and some clumsy joints, and you have to get over this either with occasional lead soakers or with cement, or both, and cement joints come quite naturally if the rest of the roof is pointed ; but if it is not they show.

It seems quite clear to me that we have no business to use deal or any soft timber in verges or eaves or, indeed, in any exposed position. It is not permanent work. It is much better to form verges and eaves with the tiles themselves, and if necessary with oversailed bricks or cornices. If you do this very pleasant things naturally happen. I am speaking for the moment of high-pitched roofs ; when you come to carry the tiles over the gable wall you can just as easily bevel it up an inch or two as not—this gives the tiles a slight tilt, which is really very necessary for the purpose of throwing back the rain and protecting the gable wall, and it gives a most pleasant little tilt to the ridge and prevents the roof from looking as if it were cut out of a large sheet with a pair of scissors. I also like to have a little tilt to the eaves, and as a matter of fact this also comes naturally if you form them without timber, for the rafters finish on the wall plate, and the wall plate comes either on the inside or the middle of the wall according to its thickness, and the tiles naturally fall into what the tilers call a very slight bell cast.

I used to think we ought in this country to confine ourselves to high-pitched roofs—I mean to a pitch of over 45°—because they are more in harmony with the northern climate and with the northern temperament, and I am not sure I was not right. But they have certain disadvantages : they tend to be on the whole rather more costly, and in public buildings either you lose space or, if they are left open, they are not very good for ventilation or from an acoustic point of view. So I have lately with some hesitation been trying low-pitched roofs, and have had very great difficulty in finding suitable tiles.

Pantiles are delightful, but I fear hardly quite safe for a low pitch. Large flat tiles are made at Bridgwater with ridges of various patterns and under various names, such as single and double Roman. The best are, I think, reliable, but they are machine-made and rather rigid in appearance. They also have a habit of dipping their tiles in uniform red clay, which they can be induced to omit. Large flat tiles turned up at either edge and the joints covered with tapered ridges can be got at Bridgwater and Reading and Maidenhead. English makers call them Italian, and they are, I think, good and handsome, but rather expensive. Tapered channel tiles set alternately concave and convex to the roof surface are good and handsome, and are called by makers Spanish tiles ; though both are used in Italy and Spain and Southern France.

Let us talk of the interior decoration of churches. Up to the time of the Renaissance the ultimate aim or ideal of all Christian schools of architecture seems to have been a more or less complete scheme of rich colour. In the early Roman churches of the fourth to the tenth century the principal means adopted were glass mosaic and marble. Mosaic was used almost universally on the semi-domes of apsidal terminations and sometimes also on the clerestory walls, as in S. Maria Maggiore. The lower parts of the walls would be covered with thin sheets of marble. At Ravenna and Venice amongst other places the same methods were used. Sometimes the colour scheme was not completed, and sometimes, I think, was not intended to be completed, and large parts of the walls were covered with plain whitewashed plaster. Sta. Sabina, for instance, has a band of mosaic decoration—in this case marble mosaic, not glass—all along the top of the arcade, and above it the clerestory wall is whitewashed plaster. During all this time wall painting seems to have been used to a small extent in conjunction with mosaic, and as time went on this method became more and more general till in the thirteenth century, at Assisi and the Arena Chapel at Padua, the whole surface of walls and vaulted roof was covered with painting. There are some cases—all, I think, of later date, that is eleventh and twelfth centuries—where brick walls, especially in Lombardy, and stone walls as at Lucca, were left uncovered.

In Northern Europe the same general aim and intention must, I think, have existed, though the scraping and whitewashing which has been done in more recent times makes it difficult to guess how far such aims were actually carried out. Mosaic and marble were indeed seldom if ever used, but the great Romanesque churches at Cologne seem to have been entirely covered with wall paintings. The same was doubtless the case with the Romanesque churches of Central and Southern France. The immense brick churches of the Hanse towns on the Baltic coast are at the present time covered with many coats of thick whitewash, but in some cases, as in the Hospital of the Holy Ghost and the Aegidien-Kirche at Lübeck, the vaulting is plastered and richly decorated with scroll patterns. In the Storkyrka at Stockholm a very light and beautiful effect is obtained by scroll-work on a white plaster ground between bright red brick vaulting ribs. In France the little chapel in the Forest near Loches, of which we have a drawing in the Art Gallery by Mr. Rooke, is covered with painted decoration, and in

England such instances as the little Norman church at Kempley in Gloucestershire show that the same idea existed. I was doing some work at a little fourteenth-century church near Bath some years ago—I wish to defend myself by saying that my chief aim was to conceal the fact that an architect had been there—when I found that the whole of the piers and archivolts of the nave had once been covered with coloured patterns; and in small Norman churches which have not too much attracted the attention of our profession we know we seldom find a door or window without some traces of colour on the stone and plaster.

The development of glass staining in the thirteenth century must have been a great architectural sensation. You can certainly get a greater depth of brilliance of colour in a transparent window than with wall painting or mosaic. Architects must have been filled with a new and overwhelming enthusiasm, for in the North of France and to a less extent in England and Germany they reduced their masonry to little more than a framework for their windows. The development of vaulting is, I think, rightly considered to be the chief element in the development of the thirteenth-century building in France and Europe generally, but the churches of Chartres and Rheims and Amiens and Beauvais would never have been exactly what they are if glass staining had not been invented at that time. Glass painting must, I fancy, have gone far to kill the interest in surface decoration of masonry in France, but I am not sure if this was to the same extent the case in England. I find it difficult to believe that the extreme elaboration of stone mouldings in England was simply due to the effects of line and light and shadow which can be so produced. I cannot help suspecting that the endless juxtaposition of hollows and rounds and rolls and fillets, and ogees and boutells, were the basis for a great elaboration of coloured patterns such as are still preserved in the wood mouldings of the fifteenth-century screens and roofs. But in spite of certain relics of colour still preserved under coats of whitewash here and there the scrapers and restorers have made it hard to be sure of this. The most characteristic colour decoration of the fifteenth century in this country was on wood—on the screens and roofs of Norfolk and Suffolk and Devon and Somerset. There must have been many such screens in France, though most of them were destroyed at the Revolution; and also in Germany, though the only one I know is the particularly fine one at Lübeck Cathedral, with its painted figures of Adam and Eve as well as the more usual figures of SS. Mary and John at either side of the central crucifix. But France and Germany are very rich in carved panels in high relief, which, at any rate in the former country, are always richly coloured. Such are the altar-pieces in the N.W. chapel at Abbeville, the ambulatory panels at Chartres, and the panels in the transepts at Amiens.

There is also some very fine coloured timber-work in Italy, though the methods used are quite different from those of Northern Europe. In England and Germany and France, as far as I know, woodwork, whether of screens or roofs, was nearly always entirely covered with patterns painted in the case of screens in tempera on a groundwork of gesso, and in that of roofs direct on the timber. But in Italy the timber is only partly covered with colour, and the colour of the timber itself forms a very effective background. This kind of colouring seems to have been used in that country much earlier than in the north. The roof of San Miniato at Florence seems to be of the same date as the church, viz. the eighth century. The roof of the sacristy at Sta. Croce is probably of the same date as the church—thirteenth century; whether the colouring was done at the same time I have not been able to find out, but I saw traces of very old colouring on the roof timbers of Sto. Sabas at Rome, which was built in the seventh century.

The timber generally used in Italy is pine, which turns in time a rich dark reddish brown; the roof of San Miniato, however, has turned a silvery grey. Both form, as mentioned above, an admirable background for patterns in bright red, blue, green and white. The practical difficulty one has to contend with in this method is the change in the colour of the timber which comes about with age. Your background won't be the right colour for your pattern till long after you are dead. You can to some extent get over this difficulty by staining the background, and there seems to be no reason why you should not colour your timber with pigment thinly mixed with water or spirit, just as rightly as you may colour it with pigment ground thickly in oil or wax or yolk-of-egg or size. But as a matter of fact the effect of stain is not satisfactory. If you are painting on a dark background, as of old pine or oak, you would use light colours; one might, I think, get a satisfactory effect by using dark colours combined perhaps with black on light new timber, but your timber will put you wrong in time.

The pigments used in English screens seem to have been mixed with some kind of tempera—possibly yolk-of-egg. It wants men of a good deal of experience to use it successfully, and it is difficult, without specially training them, to get such men. I am inclined to think wax is a better medium than oil, if only because by slightly rubbing it you can give it a slight polish at the same time as you beeswax and polish the oak or pine.

We do not often get an opportunity of using mosaic or marble: we generally have to choose between bare stone or bare bricks or plaster. The worst of brickwork is that it will not wash; when it gets dirty, as it does here in Birmingham, it must remain dirty; and another difficulty is that it is the worst possible background for other colours: no tapestry or hangings will look their best against it, and it is not a good frame for coloured glass. If you have brickwork you must have brickwork for its own sake and you must not mind how much you have of it. Of course we are all glad when we can get the dignity of interior ashlar, and it forms a good framework for windows and a fair background for other kinds of colour; but as a background for colour there is nothing, I think, so good as whitewashed plaster. Do you remember the colour of the windows of S. Pierre at Chartres against the white piers and walls? the mosaic on its white ground at Sta. Sabina, the wall paintings at South Leigh in Oxfordshire and the tapestries at Nuremberg? Every bit of colour added at any time or anywhere counts its full value whether in windows or hangings or coloured roof or tesselated floor.

The treatment of plaster gives rise to various difficulties. If it is ever intended or likely to receive colour it must have a fairly smooth surface, and I don't think you can make any general rule between a steel and a wooden float; but I think it is better not to make the surface too even—a little unevenness following, though not in excess, the uneven surface of brick or rubble walls is, I think, an advantage. It gives a richer play to the sunlight which falls upon it, just as a little fulness

adds to the richness of hanging silk or tapestry, and it suggests the softness of the material and differentiates it from the hard, true surface of ashlar and marble. Other difficulties arise when it is used in combination with uncovered stone. You have to deal with the line which divides the one from the other. You may make the division in stone, as with the light fillet or moulding, which often divides Norman arches from the wall above, or you may make the line in plaster as when its edge is cut in rounded scollops where it lies upon the stone. But the dividing line must, I think, be acknowledged and carefully made pleasant or else it must be quite obliterated, and this can only be done by whitewashing alike stone and plaster. Nothing is uglier than the unpremeditated line between the plaster and the quoin stones of window and door recesses.

When we come to the decoration itself it becomes necessary to attempt a certain amount of classification. In mediæval literature we find classification under such heads as the Mirror of Nature (which included plants and animals), the Mirror of Science (which included the Arts and Crafts, Manual Labour and Philosophy), the Mirror of Morality, the Mirror of History (the history of the Old and New Testaments and lives of the Saints), and, lastly, Theology and Doctrine. The last four classes are represented in decoration almost entirely by human figures. For our present purpose a simpler classification will perhaps suffice. We may be satisfied with three classes, which I may call Theology and Doctrine—represented by figures; Nature, represented by plants and animals; and lastly patterns. The two first present great practical difficulties in these modern days, for the number of painters and sculptors who are able to put real life and real thought into their figures is very small, and if we cannot get real life and real thought we are better without figures altogether. It comes to this that in all ordinary cases we are limited to patterns, though I think the time cannot be far off when our School of Art will be producing pupils who will give us at any rate some living work in plants and animals.

The history of patterns is a very fascinating study. An excellent book on pattern designing, published this year by Mr. Archibald Christie, traces back an unexpected number of well-known pattern forms and motives to a definite historic or symbolic origin. There are still a certain number of patterns or elements of patterns which retain for us a symbolic meaning, but for the most part patterns are more or less mechanical dispositions of lines and figures which we use with purely decorative intention.

I confess I hold very strongly that, just as in matters of construction those buildings are most vitally interesting which have no elements which do not arise out of constructive necessity, so that form of decoration which is confined to the expression of ideas so strongly felt that they demand expression is by far the noblest and most desirable. But there remains a large sphere for the use of a more simple and childlike form of decoration, whose object is nothing more than the addition which can be made to the interest and beauty of the materials we use by the enrichment of their texture or by more or less intricate disposition of their colour. This kind of decoration Mr. Ruskin calls "that virtue of building through which (the builder) may show his affections and delights." I ask your leave to quote rather fully from some passages on this subject in the first volume of the *Stones of Venice* which seem to me to provide some very valuable explanations and regulations of this side of our work. "It is not," he writes, "that the signs of his affections which man leaves upon his work are more ennobling than the signs of his intelligence; but it is the balance of both whose expression we need, and the signs of the government of them all by Conscience; and Discretion, the daughter of Conscience. So, then, the intelligent part of man being eminently, if not chiefly, displayed in the structure of his work, his affectionate part is to be shown in its decoration; and, that decoration may be indeed lovely, two things are needed: first, that the affection be vivid, and honestly shown; secondly, that they may be fixed on the right things."

"You think perhaps," he goes on, "I have put the requirements in wrong order. Logically I have, practically I have not: for it is necessary first to teach men to speak out, and say what they like, truly; and, in the second place, to teach them which of their likings are ill set, and which justly. If a man is cold in his likings and dislikings, or if he will not tell you what he likes, you can make nothing of him. Only get him to feel quickly and to speak plainly, and you may set him right. And the fact is that the great evil of all recent architectural effort has *not* been that men liked wrong things; but that they either cared nothing about any, or pretended to like what they did not. Do you suppose that any modern architect likes what he builds or enjoys it? Not in the least. He builds it because he has been told that such and such things are fine, and that he *should* like them. He pretends to like them, and gives them a false relish of vanity. Do you seriously imagine, reader, that any living soul in London likes triglyphs—or gets any enjoyment out of pediments? You are mistaken. Greeks did: English people never did—never will. . . . Very few faults of architecture are mistakes of honest choice: they are almost always hypocrisies.

"So, then, the first thing we have to ask of the decoration is that it should indicate strong liking, and that honestly. It matters not so much what the thing is, as that the builder should really love it and enjoy it, and say so plainly. The architect of Bourges Cathedral liked hawthorns, so he covered his porch with hawthorn—it is a perfect Niobe of May. . . . The old Lombard architects liked hunting, so they covered their work with horses and hounds, and men blowing trumpets two yards long. The base Renaissance architects of Venice liked masquing and fiddling, so they covered their work with comic masks and musical instruments. Even that was better than our English way of liking nothing, and professing to like triglyphs.

"But the second requirement in decoration is that it should show we like the right thing. And the right thing to be liked is God's work, which He made for our delight and contentment in this world. And all noble ornamentation is the expression of man's delight in God's work. So, then, these are the two virtues of building: first, the signs of man's own good work; secondly, the expression of man's delight in better work than his own."

We seem to have been led rather far from my subject of patterns, and indeed in writing of decoration Mr. Ruskin doubtless had in his mind rather the definite representation of natural forms in sculpture and painting than the simpler pattern work of which I have been speaking. But his words have, I think, here also a close application, for the beauty, for instance, of the marble pavements in the early Roman churches lies not so much in the patterns themselves as in the delight of

the workmen in the beauty of the marble which they used, which is enhanced by the skilful arrangement and juxtaposition of its different shades and colours: and the beauty of the painted roof of the sacristy of Sta. Croce at Florence lies again not more in the painted patterns themselves than in their enhancement of the beauty of the grain and colour of the great pine timbers which they adorn. And this leads me to a point of, as I think, great importance in the treatment of all materials, viz. that we get the best result by respecting and showing delight in their especial character and function, rather than by trying to get our own particular effect at their expense.

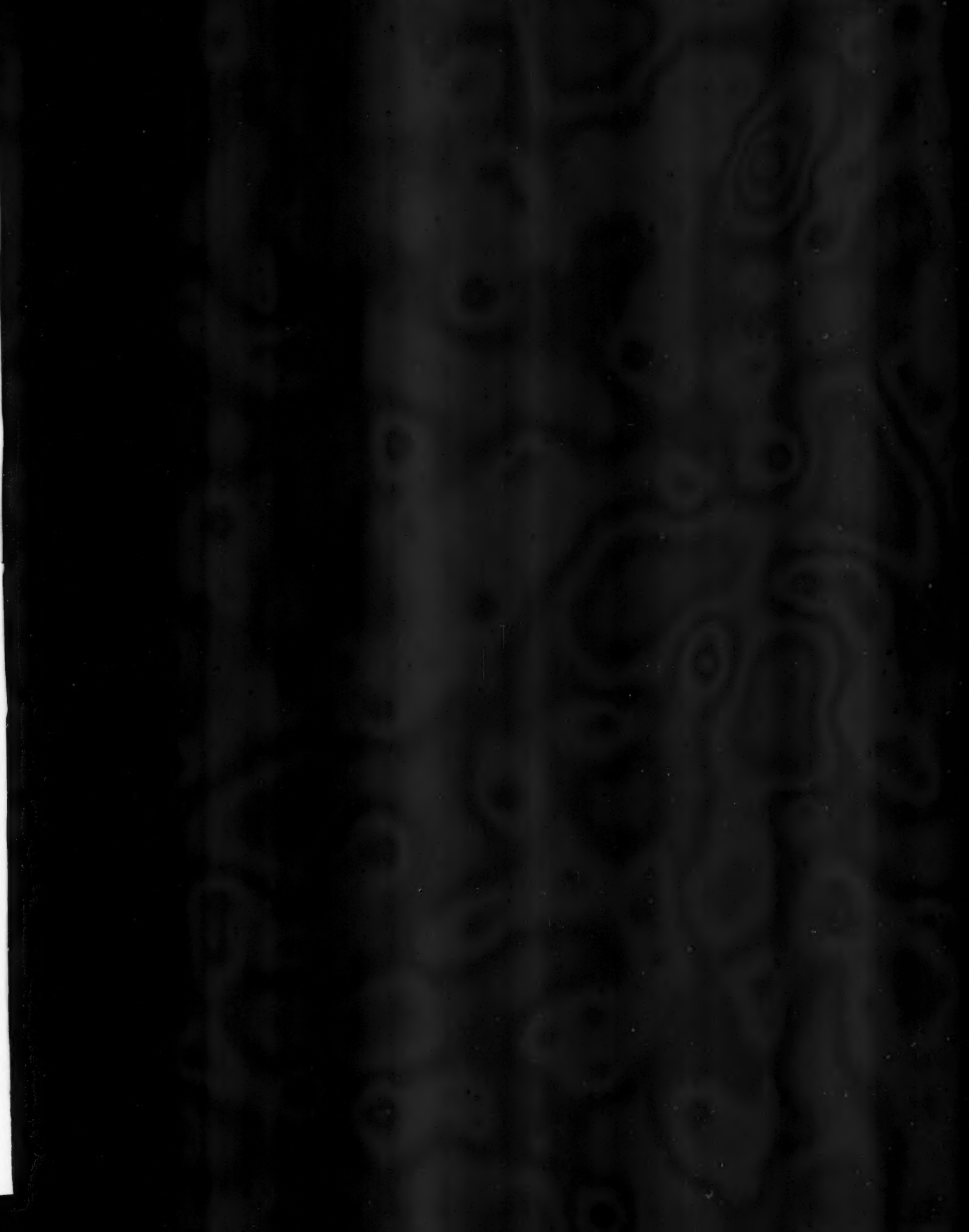
But to go back to the passage which I have ventured to read from the *Stones of Venice*. It was written some sixty years ago, in 1850 or 1851, and it gives rise, I think, to some interesting reflections. In the first place Englishmen on the whole seem to have believed it: at any rate it was followed by a considerable lull in pediments and triglyphs. But the question I want to ask is, Was it true? for the strange thing is that after a lull of nearly fifty years pediments and Ionic columns are back again and apparently as firmly established as ever. Was, then, Ruskin wrong? do we really like our pediments and columns? I do not think we do; I think their return only means that we have not yet found anything we really do like. I know this is a position I cannot really prove or establish; but I should like to try to show that whether we do like them or not we ought not to like them in the way they are now so largely used. For these things are really—as they were to the Greeks—serious things, but we use them frivolously; they are, as they were to the Greeks, real construction, but we use them as patterns. I know it may be said that the Ionic column is in a sense now used constructionally—that it is used as a pier, as a thickening of the wall, and that it is just as much construction as a real pier or buttress. But if there is any truth in this it is only a half-truth. If Ionic columns as now used are constructive they are bad construction. An effective pier or thickening of the wall must, if it is to be effective, be bonded into the wall; but these columns stand free: a pier which is intended to strengthen a wall should look as if that was its function, but the columns look as if they were intended to support something; and what do they support?—a cornice which need not have been there at all.

I venture, then, to suggest the view that the very general modern use of the column and pediment is an hypocrisy—that we are using as a pattern constructional forms which can only really give us pleasure when they are used for their proper and serious functional purpose. But I also venture to think that things are more hopeful now than when Mr. Ruskin wrote, "Do you suppose that any modern architect likes what he builds or enjoys it?" Yes, I do; and I think that amongst the great mass of modern buildings signs begin to show themselves of real sincerity and real delight, which in time will gather themselves together into a system or a style or a method of building which will be strong enough to hold its own against passing fashions and ephemeral revivals.

Manchester Society of Architects. – In a Paper read before this Society on Wednesday, 14th December, Professor Capper said that the idea of building a great Roman Catholic Cathedral in London might be said to date from the restoration of the hierarchy, with the appointment of an Archbishop of Westminster, in 1850. But it was not until the time of Cardinal Vaughan's prelacy that Mr. J. F. Bentley was, without competition, entrusted with the great work of designing the building. Cardinal Vaughan laid down certain conditions as to size, space, chapels, and the style of the building, but otherwise Bentley had a free hand in the design. Owing to its proximity to Westminster Abbey, and to the existence of a great classic cathedral such as St. Paul's not far distant, it was considered desirable to avoid competition with either, as far as style was concerned, although Bentley had a decided leaning towards Gothic. Cardinal Vaughan, however, selected Byzantine, and Bentley felt that his duty was to accept the style (which he called primitive Christian) and adapt it to congregational needs. Almost immediately after his appointment Bentley left for a tour of the domed churches of Italy, but curiously enough did not proceed to Constantinople. Professor Capper traced the evolution of the domed church from the simple nave, with two or three domes as found in the south of France, to the Greek cross type with five domes, as at St. Mark's, Venice, and proceeded to explain how Bentley's final design was arrived at by plans showing three different stages in its development. The first scheme showed aisles axial with the eastern chapels, and two campanili at the west end. In the second the nave arcade was continued across the transepts, which greatly helped the continuity of the interior, and one of the campanili was omitted at Cardinal Vaughan's request. The third and final plan showed the addition of sanctuary aisles and a narthex, and the removal of the campanile to the north-west. Some interesting diagrams showing the construction of the building were explained, and it was pointed out that externally the main flying buttresses were placed opposite the centre of the domes, and not opposite the piers as one would expect. The lecturer compared the cathedral with that of Alby, a brick building of the thirteenth-fourteenth century, with a vaulted roof of 60 feet space and a dignified and impressive exterior, which he thought was a more restful treatment than that adopted at Westminster.

Leicester and Leicestershire Society of Architects.

A special meeting of this Society was held on Thursday, December 8, 1910, when all architects in practice in the Society's Province and their Senior Assistants were invited to attend. Mr. W. M. Cowdell, President of the Society, was in the chair, and some forty architects from all parts of the Province attended. Mr. A. W. S. Cross, Vice-President R.I.B.A., and Mr. George Hubbard, F.S.A., Member of Council R.I.B.A., gave a full explanation and details of the scheme for the admission of Licentiates to the Institute. Both speakers dwelt on the great advantage not only to architects but to architecture likely to result from an efficient Registration Bill, and the necessity for the Institute to have the great majority of the profession behind it before approaching Parliament. The addresses were followed by a discussion, and about twenty-five applications for Licentiateship were received during the evening.

Architects' Benevolent Society.

The Hon. Treasurer of the Architects' Benevolent Society has recently received the following donations:—Mr. Leonard Stokes, *President*, £21; Sir Lawrence Alma-Tadema, £5; Mr. W. H. Lever, £5.